

LIBRARY  
**THE ATHENÆUM**  
Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4325.

SATURDAY, SEPTEMBER 17, 1910.

PRICE  
**THREEPENCE.**  
REGISTERED AS A NEWSPAPER.

**Lectures.**  
UNIVERSITY OF LONDON.  
**KING'S COLLEGE.**  
A COURSE OF TWENTY LECTURES on 'THE PRINCIPLES OF ENGLISH ARCHITECTURE from the Fifteenth to the Eighteenth CENTURIES,' and on 'CONTEMPORARY WORK IN ITALY AND FRANCE,' will be delivered by Mr. ARTHUR STRATTON, A.R.I.B.A., on THURSDAY, at 7 p.m., COMMENCING OCTOBER 12. For further particulars apply to THE SECRETARY, King's College, Strand.

**Provident Institutions.**  
**NEWSVENDORS' BENEVOLENT AND PROVIDENT INSTITUTION.**  
Founded 1839.  
Funds exceed £2,400.  
Office: 15 and 16, Farringdon Street, London, E.C.  
Patron: The Right Hon. THE EARL OF ROSEBURY, K.G. K.T.  
President: Col. The Hon. HARRY L. W. LAWSON, M.A. J.P.  
Treasurer: THE LONDON AND WESTMINSTER BANK, LIMITED.

**OBJECTS.**—This Institution was established in 1839 in the City of London, under the Presidency of the late Alderman Harmer, for granting Pensions and Temporary Assistance to principals and assistants engaged as vendors of Newspapers.  
**MEMBERSHIP.**—Every Man or Woman throughout the United Kingdom, whether Publisher, Wholesaler, Retailer, Employer, or Employee, is entitled to become a Member of this Institution, and enjoy its benefits, upon payment of Five Shillings annually, or Three Guineas for life, provided that he or she is engaged in the sale of Newspapers, and such Members who thus contribute secure priority of consideration in the event of their needing aid from the Institution.  
**PENSIONS.**—The Annuitants now number Thirty-six, the Men receiving 28s. and the Women 26s. per annum each.  
The "Royal Victoria Pension Fund," commemorating the great advantages the News Trade enjoyed under the rule of Her late Majesty Queen Victoria, provides 20s. a year each for Six Widows of News-vendors.  
The "Francis Fund" provides Pensions for One Man, 25s., and One Woman, 20s., and was specially subscribed in memory of the late John Francis, who died on April 6, 1892, and was for more than fifty years Publisher of the *Athenæum*. He took an active and leading part throughout the whole period of the agitation for the repeal of the various then existing "Taxes on Knowledge," and was for very many years a staunch supporter of this Institution.  
The "Horace Marshall Pension Fund" is the gift of the late Mr. Horace Brooks Marshall. The employees of that firm have primary right of election to its benefits.  
The "Herbert Lloyd Pension Fund" provides 22s. per annum for one man, in perpetual and grateful memory of Mr. Herbert Lloyd, who died May 12, 1890.  
The principal features of the Rules governing election to all Pensions are, that each Candidate shall have been (1) a Member of the Institution for not less than ten years preceding application; (2) not less than fifty-five years of age; (3) engaged in the sale of Newspapers for at least ten years.  
**RELIEF.**—Temporary relief is given in cases of distress, not only to Members of the Institution, but to News-vendors or their servants who may be recommended for assistance by Members of the Institution. Inquiry is made in such cases by Visiting Committees, and relief is awarded in accordance with the merits and requirements of each case.  
W. WILKIE JONES, Secretary.

**THE BOOKSELLERS' PROVIDENT INSTITUTION.**  
Founded 1837.  
Patron—HER MAJESTY QUEEN ALEXANDRA.  
Invested Capital, 30,000.  
**A UNIQUE INVESTMENT.**  
Offered to London Booksellers and their Assistants.  
A young man or woman of twenty-five can invest the sum of Twenty Guineas (or its equivalent by instalments), and obtain the right to participate in the following advantages:  
**FIRST.** Freedom from want in time of adversity as long as need exists.  
**SECOND.** Permanent Relief in Old Age.  
**THIRD.** Medical Advice by eminent Physicians and Surgeons.  
**FOURTH.** A Cottage in the Country (Abbots Langley, Hertfordshire) for aged Members, with Garden produce, coal, and medical attendance (free, in addition to an annuity).  
**FIFTH.** A contribution towards Funeral expenses when it is needed.  
**SIXTH.** All these are available not for Members only, but also for their wives or widows and young children by Members of the Institution.  
**SEVENTH.** The payment of the Subscriptions confers an absolute right to these benefits in all cases of need.  
For further information apply to the Secretary, Mr. PHILIP BURKOWS, 25, Paternoster Row, E.C.

**Educational.**  
**THE UNIVERSITY OF LEEDS.**  
FACULTIES OF ARTS (INCLUDING COMMERCE AND LAW), SCIENCE, MEDICINE, AND TECHNOLOGY.  
THE NEXT SESSION WILL BEGIN ON OCTOBER 3. The following PROSPECTUSES may be had free on application to THE REGISTRAR:—  
1. Arts and Science.  
2. School of Medicine.  
3. Dental Surgery.  
4. Law.  
5. Commerce.  
6. Agriculture.  
7. Engineering, Civil, Mechanical, and Electrical.  
8. Mining Engineering, Fuel, Metallurgy, and Gas Engineering.  
9. Textile Industries.  
10. Fincroical Chemistry and Dyeing.  
11. Leather Industries.  
12. Evening Classes.  
13. Extension Lectures.  
14. Scholarships.  
Liddon Hall has been licensed for the Residence of Students.

**STAMMERERS** and all interested in the subject should read a book by one who cured himself after suffering from years, **STAMMERING, ITS TREATMENT AND REMEDIES OF A STAMMERER**, post free.—B. BEARLEY, Dept. C, Tarnsgower, Wilkesden Lane, Bromesbury, N.W.

**THE UNIVERSITY OF SHEFFIELD.**  
Courses are held and Degrees are awarded in the following Faculties:—ARTS, PURE SCIENCE, MEDICINE, LAW, APPLIED SCIENCE (including Engineering, Metallurgy, and Mining). ALL COURSES ARE OPEN TO MEN AND WOMEN STUDENTS ALIKE.  
THE SESSION 1910-1911 COMMENCES OCTOBER 5, 1910.  
**SCHOLARSHIPS.**  
Entrance and Post-graduate Scholarships are awarded each year. PROSPECTUSES, giving full information, may be obtained free from W. M. GIBBONS, Registrar.

**BIRKBECK COLLEGE,**  
BREAM'S BUILDINGS, CHANCERY LANE, E.C.  
NEW SESSION COMMENCES SEPTEMBER 28, 1910.  
The College provides DAY AND EVENING COURSES FOR DEGREES OF THE UNIVERSITY OF LONDON in the FACULTIES OF ARTS, SCIENCE, LAWS AND ECONOMICS under RECOGNIZED TEACHERS OF THE UNIVERSITY.  
SUBJECTS:—Classics, English, French, German, Logic, History, Geography, Economics, Mathematics, Chemistry, Physics, Botany, Zoology, Geology. Post-graduate, and Research Work in well-equipped Laboratories.  
Full particulars on application to THE SECRETARY.

**BIRMINGHAM AND MIDLAND INSTITUTE.**  
**SCHOOL OF MUSIC.**  
Visitor—Sir EDWARD ELGAR, Mus.Doc. LL.D.  
Principal—GRANVILLE BANTOCK, M.A.  
Visiting Examiner—W. G. McNAUGHT, Mus.Doc.  
SESSION 1910-1911.  
The SESSION consists of AUTUMN TERM (September 19 to December 17), WINTER TERM (January 16 to April 8), and SUMMER TERM (April 24 to June 24).  
Instruction in all Branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals and Concerts.  
Prospectus and further information may be obtained from ALFRED HAYES, Secretary.

**GUY'S HOSPITAL MEDICAL SCHOOL.**  
(UNIVERSITY OF LONDON.)  
The Hospital contains 618 Beds in constant occupation, an additional 50 Beds having been opened on the Medical side of the Hospital.  
Special Classes are held for Students preparing for the Examinations of the Universities of London, Oxford, and Cambridge, and other Higher Examinations.  
**APPOINTMENTS.**  
All Hospital appointments are made strictly in accordance with the merits of the Candidates, and without extra payment.  
**ENTRANCE SCHOLARSHIPS.** Yearly in September.  
Two Open Scholarships in Arts, One of the value of 100l., open to Candidates under 20 years of age, and One of 50l., open to Candidates under 25 years of age. Three Open Scholarships in Science, of the value of 100l., 50l., and 50l., open to Candidates under 25 years of age.  
**STUDENTSIPS AND PRIZES** are awarded to Students in their various years, amounting in the aggregate to more than 550l.  
**DENTAL SCHOOL.**  
A recognized Dental School is attached to the Hospital, which affords to Students all the instruction required for a Licence in Dental Surgery.  
**COLLEGE.**  
The Residential College accommodates about fifty Students in addition to the Resident Staff of the Hospital. It contains a large Dining Hall, Reading Room, Library, and Gymnasium for the use of the Students' Club, these rooms being lighted by Electricity.  
For Prospectus and further information apply to the Dean, Dr. EASON, Guy's Hospital, London Bridge, S.E.

**MADAME AUBERT'S GOVERNESS AND SCHOOL AGENCY,** 133, Regent Street, W. Est. 1890.  
PROSPECTUSES of highly recommended English and Foreign SCHOOLS and full INFORMATION gratis (by post or on personal application). Daily and Resident English and Foreign Governesses, Lady Professors, and Governess Pupils for British Isles, Colonies, and abroad. Office hours 10 to 5; Sats. 10 to 1. Tel. 1827 City.

**SCHOOLS IN ENGLAND OR ABROAD FOR BOYS AND GIRLS**  
Messrs. J. & J. PATON, having an intimate knowledge of the BEST SCHOOLS and TUTORS in this country and on the Continent, will be pleased to aid Parents in their selection by sending (free of charge) Prospectuses and full particulars of reliable and highly recommended Establishments. When writing please state the age of Pupil, the district preferred, and give some idea of the fees to be paid.—J. & J. PATON, Educational Agents, 143, Cannon Street, London, E.C. Telephone, 2083 Central.

**EDUCATION (choice of Schools and Tutors**  
gratis). Prospectuses of English and Continental Schools, and of Successful Army, Civil Service, and University Tutors, sent (free of charge) on receipt of requirements by GRIPPTVES, SMITH, POWELL & SMITH, School Agents (established 1833), 34, Bedford Street, Strand, W.C.

**EDUCATION.**  
Parents or Guardians desiring accurate information relative to the CHOICE OF SCHOOLS for BOYS or GIRLS or TUTORS in England or Abroad are invited to call upon or send fully detailed particulars to MESSRS. GABBITAS, THIRING & CO., who for more than thirty years have been closely in touch with the leading Educational Establishments.  
Advice, free of charge, is given by Mr. THIRING, Nephew of the late Head Master of Uppingham, 56, Backville Street, London, W.

Yearly Subscription, free by post, Inland, 15s. 3d.; Foreign, 18s. Entered at the New York Post Office as Second Class matter.

**THE ATHENÆUM** is published on FRIDAY AFTERNOON at 2 o'clock.

**CARFAX, HEREFORD.**—High-Class SCHOOL FOR GIRLS, on modern lines. Excellent education, combined with all kinds of handiwork. Inclusive fees. NEXT TERM BEGINS SEPT. 19. Head Mistress, Mrs. PAUL CHAPMAN, wife of Physician.

**WEYBRIDGE LADIES' SCHOOL, SURREY.**  
Conducted by Miss E. DAWES, M.A. D.Litt. (London).  
The comforts of a refined home. Thorough education on the principle of a sound mind in a sound body. No cramming, but preparation for Examinations if desired. French and German a speciality. Large grounds. High and healthy position.

**SEAFORD LADIES' COLLEGE, SUSSEX.**  
A (On the Board of Education's List of Efficient Secondary Schools after full inspection.) Large Staff, of whom Three are Graduates. Specially built Modern School Premises. Good Playing Field.—Head Mistress, Miss COMFORT.

**AGRICULTURAL COLLEGE, Tamworth.**—Training for Home or Colonies. College Farm, 1,000 acres. Vet. Science, Smith's Work, Carpentry, Riding and Shooting taught. Ideal open-air life for delicate Boys. Charges moderate. Get Prospectus.

**Situations Vacant.**  
**MERCHANT TAYLORS' SCHOOL, E.C.**  
The post of CHIEF MATHEMATICAL MASTER will be VACANT in DECEMBER NEXT.  
Further particulars can be obtained on application to THE SECRETARY, Merchant Taylors' School, Charterhouse Square, E.C.

**BURNLEY EDUCATION COMMITTEE.**  
**BURNLEY GRAMMAR SCHOOL.**  
WANTED, as END OF SEPTEMBER if possible, ASSISTANT MASTER to teach English Language and Literature. University qualifications essential. Salary to commence at 180l. Extraneous work in connection with Certificate Classes, &c., if desired.  
—Forms of application may be had from the undersigned, and must be returned, duly filled up, as soon as possible.  
E. JONES, Clerk to the Committee.  
Town Hall, Burnley.

**SCHOOL OF ART.**  
**TECHNICAL SCHOOLS, SOUTHEAST-ON-SEA.**  
WANTED, an ASSISTANT ART MASTER, with good qualification in Enamelling and Silversmiths' work. Duties commence OCTOBER 3. Commencing salary 100-110l., according to experience. Applications to be forwarded to Mr. A. J. CONNABER, Head Master.

**KENT EDUCATION COMMITTEE.**  
**ROCHESTER CENTRAL SCHOOL OF ART.**  
WANTED, by OCTOBER 1, an ASSISTANT MISTRESS, well qualified in Drawing, Design, and Painting. Teaching Hours about Twenty per Week (less during summer months), of which Three Hours per Week will be in the Girls' Grammar School and the remainder in the Art School Classes. Some teaching experience essential. Initial salary 75l. per annum.—Further particulars and form of application may be obtained from Mr. JOHN THOMPSON, Town Hall, Chatham. Applications must be returned to Mr. CANVASSING WARD, Head Master, School of Art, Rochester, not later than SATURDAY, September 24, 1910. Canvassing will be considered a disqualification.  
By Order of the Committee.  
FRAS W. CROOK, Secretary, Kent Education Committee.  
Caxton House, Westminster, S.W., September 7, 1910.

**FARNWORTH URBAN DISTRICT COUNCIL.**  
Applications are invited for the position of LIBRARIAN to the new CARNEGIE LIBRARY.  
Salary 120l. per annum.  
The person appointed will be required to devote the whole of his time to the duties of the office, and to reside within the District.  
Forms of application may be obtained from the undersigned on receipt of stamped addressed foolscap envelope.  
Applications to be received by me not later than SEPTEMBER 30. Canvassing will be disqualifying.  
W. TYLDSLEY, Clerk.  
Town Hall, Farnworth, Lancs.

**FULHAM PUBLIC LIBRARIES.**  
The PUBLIC LIBRARIES COMMITTEE invite applications for the position of JUNIOR ASSISTANT, at a salary of 50l. per annum. Candidates must have had previous experience in a Public Library and possess some knowledge of Cataloguing.  
Applications in Candidate's writing, with copies of three recent testimonials to be sent to the undersigned, endorsed "Assistant," not later than OCTOBER 1.  
WALTER S. C. RAE, Borough Librarian.

**GENERAL MANAGER WANTED** for large DISTRIBUTING BUSINESS. Must be fully experienced, have organized and be able to take entire control of a large indoor and outdoor staff. Must have strong personality and be competent to handle Travellers successfully. A permanent position with good salary and prospects. Reply by letter, giving full particulars of experience and qualifications, and stating age. All communications treated as confidential.—Address DISTRIBUTING HOUSE, care of Messrs. Cole, Turner & Knight, Solicitors, 25, Aldermanbury, London, E.C.

### Situations Wanted.

**WANTED, an ENGAGEMENT** in production department of Publishing House by well-educated young man (23); knowledge of practical printing. Premium if necessary.—Box 1725, Athenæum Press, 13, Bream's Buildings, Chancery Lane, E.C.

**UNIVERSITY WOMAN** (Classical Tripos, Cambridge) desires **PART TIME EMPLOYMENT** in secretarial or similar post. Experience of social investigation and research work. Type-writing.—Box 1730, Athenæum Press, 13, Bream's Buildings, E.C.

**LADY** (English), 35, desires **EMPLOYMENT** at **BOOKSELLERS** or **PUBLISHERS**. Speaks French and German.—Address F. M. C., 12, Mark Lane, E.C.

**ADVERTISER** recommends for any position of trust (Manageress, Matron, Secretary, or Superintendent) a **WIDOW LADY**, capable, energetic, trustworthy, ten years' training in a Government Department; tall, active, good appearance, and in prime of life.—Box 1699, Athenæum Press, 13, Bream's Buildings, E.C.

### Miscellaneous.

**TRANSLATIONS** from **FRENCH, GERMAN, ITALIAN, and SPANISH**. 2s. per 1,000 words. Less for quantity.—W. T. CURTIS, M.A., 10, Harley Park, Grouse End, N. Telephone 92 Hornsey.

**LITERARY RESEARCH** undertaken at the British Museum and elsewhere on moderate terms. Excellent testimonials.—A. B., Box 1682, Athenæum Press, 13, Bream's Buildings, Chancery Lane, E.C.

**AUTHORS WANTED**, known and unknown, to communicate. Every description of Literary Work required. No fees whatever.—Write for particulars, in first instance, to 1058, Self's Office, London, E.C. Special attention to New Writers.

**REFINED FRENCH FAMILY** wishes to have **ONE BOARDER**. In preference Young Man or Girl wishing to improve their studies. Boarding and French Conversation; 14d. Lessons of Literature and Sciences if required.—M. GIGNOUX, Professor of French University, 35, Rue Jeanne d'Arc, Rouen, France.

**A RETIRED MILITARY OFFICER** (lately of the Indian Political Service) living alone in the country, about 2 hours from London (L. & S. W. Ry.), wishes to meet a **GENTLEMAN** of literary tastes who requires a quiet and comfortable HOME. Close to railway station, post office, and village.—For details write to Z., 54, Parliament Street, London.

### Type-Writers, &c.

**TYPE-WRITING**. HIGHEST QUALITY. 10d. per 1,000 words. Carbon Copies 2d. per 1,000 words. **ACCURACY GUARANTEED.** NORA DICKINSON, 1, SACKVILLE GARDENS, ILFORD, ESSEX.

**TYPE-WRITING**, Translating, Copying Old French MSS. at British Museum. Terms Moderate.—Miss FANOURIE, 10, Normandy Avenue, High Barnet, Herts.

**TYPE-WRITING**, 9d. per 1,000 words; Carbons 3d. French and German Type-writing 1s. per 1,000. Translations. Duplicating 2s. 100 Copies (quarto), 12s. per 1,000. Best work, accuracy, and promptitude.—G. WALKER, 14, Park Road, New Cross, S.E.

**TYPE-WRITER**. KINDLY NOTE CHANGE OF ADDRESS. MISS E. M. TIGHE, 10, MAITLAND PARK VILLAS, HAVERTOCK HILL, N.W.

**AUTHORS' MSS., NOVELS, STORIES, PLAYS, ESSAYS** TYPE-WRITTEN with complete accuracy, 9d. per 1,000 words. Clear Carbon Copies guaranteed. References to well-known Writers.—M. STUART, Allendale, Kymberley Road, Harrow.

### CHANGE OF ADDRESS.

**TYPE-WRITING** undertaken by highly educated Women (Classical Tripos, Girton College, Cambridge; Intermediate Arts, London). Research, Revision, Short-hand.—THE CAMBRIDGE TYPE-WRITING AGENCY, &c., 5, DUKE STREET, ADELPHI, W.C. (formerly 10, Duke Street). Telephone: 2559 City.

**MSS. OF ALL KINDS**, 9d. per 1,000 words. Carbon Copies 3d. References to well-known Authors. Oxford Higher Local. Tel.: 1272 Richmond P.O.—M. KING, 24, Forest Road, New Gardens S.W.

### Catalogues.

**BERTRAM DOBELL**, SECOND-HAND BOOKSELLER and PUBLISHER, 77, Charing Cross Road, London, W.C. A large Stock of Old and Rare Books in English Literature, including Poetry and the Drama—Shakespeareana—First Editions of Famous Authors—Manuscripts—Illustrated Books, &c. CATALOGUES free on application.

**MAGGS BROS.**, 109, Strand, London, W.C. DEALERS IN RARE AND VALUABLE BOOKS, PRINTS, AND AUTOGRAPHS. CATALOGUES sent post free to all parts of the World. Export Orders Solicited. Telegraphic and Cable Address: "Bibliophile, London." Telephone: "Gerrard 464."

**CATALOGUE**, No. 53.—Drawings by Turner, Frout, Palmer, &c. Engravings after Turner, Hearn, Girtin, Constable—Richings by Palmer and Whistler—Japanese Colour Prints—Illustrated Books—Works by John Ruskin. Post free, Sixpence.—WM. WARD, 2, Church Terrace, Richmond, Surrey.

**BOOKS—ALL OUT-OF-PRINT AND RARE** BOOKS on any subject SUPPLIED. The most expert Bookfinder extant. Please state wants and ask for CATALOGUE. I make a special feature of exchanging any valuable Books for others selected from my various lists. Special list of 2,000 Books I particularly want post free.—EDW. BAKER'S Great Bookshop, 14-16, John Bright Street, Birmingham.—Letters Queen Victoria, 3 vols., 6s. for 2s.; Frohawk's Birds, 6 vols., 10s., for 4s.; Jane Austen's Novels, 10 vols., 21s.

### Authors' Agents.

**THE AUTHORS' ALLIANCE** are prepared to consider MSS. for early publication. Novels, Short Stories, and Articles dealt with by Experts who place Author's interests first. Special attention given to first books.—2, Clement's Inn, W.C.

**THE AUTHORS' AGENCY**.—Established 1879. The interests of Authors capably represented. Agreements for Publishing Arranged. MSS. placed with Publishers.—Terms and Testimonials on application to Mr. A. M. BURGHES, 24, Paternoster Row.

### Bookbinding.

**C. & C. MCLEISH**, No. 5, SWALLOW STREET, PICCADILLY, W. Sixteen Years with Mr. T. J. Cobden-Sanderson at the Doves Bindery.

### Printers.

**ATHENÆUM PRESS**.—JOHN EDWARD FRANCIS, Printer of the Athenæum, Notes and Queries, &c., is prepared to SUBMIT ESTIMATES for all kinds of BOOK, NEWS, and PERIODICAL PRINTING.—13, Bream's Buildings, Chancery Lane, E.C.

### Sales by Auction.

**STEVENS'S AUCTION ROOMS**. Established 1790.

**TUESDAY NEXT, September 20, at half-past 12 o'clock.**

**ENGLISH and ORIENTAL CHINA**—Cut Glass—Plated Goods—Paintings and Engravings—a small Collection of Brussels, Flemish, and other Lace to be sold without reserve—Native Weapons—Idols and Carvings from various parts—Chinese and Japanese Porcelain—Bronzes and Netsukes, together with a variety of interesting Curios.

Mr. J. C. STEVENS will SELL the above Property by AUCTION at his Rooms, 35, King Street, Covent Garden, London, W.C.

On view 'day prior 10 to 5.30 and morning of Sale. Catalogues on application.

### Magazines, &c.

**THE BUILDER** (founded 1842), 4, Catherine Street, London, W.C. SEPTEMBER 17, contains:—

EDUCATION AND ART. PROBLEMS AT MANCHESTER. ARCHITECTURAL EDUCATION.—XII. THE SANITARY INSTITUTE AT BRIGHTON. A NEW IDEA FOR THE SMALL GARDEN. (Illustrated.) MAGAZINES AND REVIEWS.

ILLUSTRATIONS:—SPROWSTON COURT, NEAR NORWICH. HOUSE AT DREHOE, CHESHIRE. HOUSE AT STORRINGTON, SUSSEX. PROPOSED CHURCH AT HOLBECK WOODHOUSE. THE PYRONS, HAMPSHIRE. HIGHLANDS SCHOOL, ILFORD. MONTHLY HISTORICAL REVIEW. FRENCH ROYAL PALACES.—III. THE DISCOVERY OF LENNES ABBEY. ANCIENT MONUMENTS IN WALES.

At Office as above (4d., by post 4d.), and of all Newsagents.

### TWELFTH EDITION NOW READY.

With 5 Maps. Price 2s. net.

**CELESTIAL MOTIONS: a Handy Book of** Astronomy. By W. T. LYNN, B.A. F.R.A.S. Member of the British Astronomical Association, formerly of the Royal Observatory, Greenwich. Author of 'Remarkable Comets,' 'Remarkable Eclipses,' 'Astronomy for the Young,' &c.

"It is one of the comparatively few manuals likely to be of use to the many readers who from time to time tell us they are just beginning to study astronomy, and want a comprehensible digest of the latest facts."—*English Mechanic*, February 4, 1910.

"The book contains a summary of rare and accurate information that it would be difficult to find elsewhere."—*Observatory*, February, 1910.

London: SAMUEL BAGSTER & SONS, LIMITED, 15, Paternoster Row.

NOW READY Price One Shilling and Sixpence net. **STUDIES IN THE NEW TESTAMENT, EXPOSITORY AND PRACTICAL.**

Comprising:—BRIEF NOTES ON THE PARABLES AND MIRACLES OF OUR LORD. NEW TESTAMENT CHRONOLOGY. GEOGRAPHICAL DICTIONARY OF PLACES NAMED. APPENDIX ON SOME EGYPTIAN TRADITIONS OF THE BIBLE.

With 5 Maps. By W. T. LYNN, B.A. F.R.A.S. Associate of King's College, London; Lay Reader in the Diocese of Southwark.

Sunday-school teachers and others will readily find a considerable amount of help in this handy and carefully written little book. *Guardian*, June 2, 1909.

London: SAMUEL BAGSTER & SONS, LIMITED, 15, Paternoster Row.

NOW READY, with Illustrations, price One Shilling net. **EMINENT SCRIPTURE CHARACTERS: a Series of Biographical Studies in the Old and New Testaments.** By W. T. LYNN, B.A. F.R.A.S. Associate of King's College, London, Lay Reader in the Diocese of Southwark, Author of 'Bible Chronology,' 'New Testament Studies,' &c.

"Helpful, well-written sketches, which will no doubt find a welcome with many readers."—*Bookseller*, February 4, 1910.

London: SAMUEL BAGSTER & SONS, LIMITED, 15, Paternoster Row, E.C.

### A GREAT WRITER

## MAARTEN MAARTENS

"The best work of this great Dutchman is part of the world's literature. It thrills with the unforgettable magic of genius. He is called to be a leader and teacher. He has seen the whole world of divine ordinance, the whole world of passion and thought."—*Der Zeitgeist*.

"The cautious critic, who attaches great importance to every delicate shade of praise, fully realizes his responsibility when he welcomes this foreign author with words of high recognition. For, in truth, we have work here which stands out—work to which not many creations of our day can approach."—*Berliner Tagblatt*.

"Maarten Maartens is entitled to a place among the great: next to Zola, Tolstoi, Ibsen."

Kunstwart.  
"A new book by Maarten Maartens is an event."—*Punch*.

### MAARTEN MAARTENS' New Book is

## HARMEN POLS

Crown 8vo, 6s.

"It is a finely constructed and ably-worked out piece of work. It is perhaps the author's strongest and most finished piece of work."—*Morning Post*.

"The book contains admirable scenes most delicately painted with real skill and sympathy."—*Westminster Gazette*.

"The present story is one of intense power, combining with wonderful subtlety both humour and pathos. His pictures of Dutch farm life are both fascinating and convincing."—*Liverpool Post*.

"It is a novel that handles deeper themes than usual and handles them with power and dignity."—*Scotman*.

"The appeal of Mr. Maartens' stories to English readers is of the strongest; for their language is beautiful, and they go deep to the heart of things."—*Daily Mail*.

"The characterization of this admirable story is excellent, the peasant-proprietor and his wife being full of fascinating mystery, while sound and vivacious realism is shown in depicting the household of his married sister."—*Athenæum*.

METHUEN & CO., LTD., 36, Essex Street, W.C.

### FROM

## THE DE LA MORE PRESS LIST.

By Prof. H. G. FIDLER, Professor of German at the University of Oxford, and F. E. SANDBACH, Lecturer in German at the University of Birmingham.

**A FIRST GERMAN COURSE FOR SCIENCE STUDENTS.** Square 8vo, cloth, 2s. 6d. net.

This book is intended for science students who desire to read, with the expenditure of the minimum amount of time, scientific textbooks in German. The grammatical portion is simple in arrangement and brief, while the leading examples will be found of great assistance, and the diagrams illustrating scientific instruments and experiments help to fix the names in the memory.

**A SECOND GERMAN COURSE FOR SCIENCE STUDENTS.** Readings from Recent German Scientific Publications. Square 8vo, cloth, 2s. 6d. net.

**LOGIC, DEDUCTIVE AND INDUCTIVE.** By CARVETH READ, M.A., Professor of Logic at University College. Third Edition, Revised and Enlarged. Crown 8vo, 6s.

**THE STUDY OF PLANT LIFE FOR YOUNG PEOPLE.** By M. C. STOPES, D.Sc. London. Designed Cover. Illustrated with Plates and numerous Diagrams. Royal 8vo, cloth, 2s. 6d. net.

**THE FIRST BOOK OF SONG AND STORY FOR LITTLE CHILDREN.** A First Reader on improved lines for Little Children. Post 8vo, cloth gilt, full gilt edge, Picture Cover, 2s. 6d. net. Also in Cheaper Form, 2s.

**LITTLE GERMAN FOLK.** By MARGARETA SCHRAMM and ARTHUR I. MAYHEW, B.A., of New College, Oxford, and Berlin University. With Illustrations on nearly every page. PART I. Simple sentences illustrating the Occupations of Child-life. PART II. Children's Stories, Poems, School Songs, Riddles, &c. Attractive Picture Covers, and printed in English Type throughout. Post 8vo, cloth, 2s.

**MY LITTLE FRENCH FRIENDS.** By LINA OSWALD. Demy 8vo, cloth, 2s.

A First Book in French, written in everyday speech, profusely illustrated, and containing Songs with Simple Music, as well as Stories. Uniform with 'Little German Folk.'

**THE CHILD'S COOKERY BOOK.** By LOUISA S. TATE. Crown 8vo, cloth, 2s.

A complete Catalogue will be sent on application. **ALEXANDER MORING, LTD.,** 32, George Street, Hanover Square, London, W.



## Secondary and Grammar School Prizes.

### THE LIFE OF NELSON.

The Embodiment of the Sea Power of Great Britain.

By Capt. A. T. MAHAN, D.C.L. LL.D.

Author of 'The Influence of Sea Power upon History, 1660-1783,' 'The Influence of Sea Power upon the French Revolution and Empire,' 'Sea Power in its Relations to the War of 1812,' &c.

NEW AND CHEAPER EDITION.

Demy 8vo, cloth gilt, fully illustrated, 784 pp.

Price 7s. 6d. net.

PRESENTATION EDITION.

Handsomely bound in tree calf, full gilt, marbled edges, boxed, 14s. net.

SECOND IMPRESSION.

Crown 4to, superb binding, best cloth gilt extra, gilt top, illustrated, price 21s. net.

### LORNA DOONE:

A Romance of Exmoor.

By the late R. D. BLACKMORE.

NEW DULVERTON EDITION.

Figure subjects illustrated in Colour by CHAS. E. BROCK. Landscapes illustrated in Colour by CHAS. E. BRITTON.

Demy 8vo, cloth, extra gilt, gilt top, price 7s. 6d. net.

### LORNA DOONE.

(DOONE-LAND EDITION.)

With an Introduction and Notes

By H. SNOWDEN WARD,

And 50 Illustrations

By Mrs. CATHERINE WEED BARNES WARD.

### NEW 3/6 BOOKS FOR BOYS AND GIRLS.

#### FOR BOYS.

Captain Jack O'Hara By Percival Lancaster  
Life on the Ocean By George Little  
The Secret of the Sandhills

Sandy Carmichael By Francis Marlowe  
My Kalulu By Cutcliffe J. Hyne  
By Sir H. M. Stanley

#### FOR GIRLS.

Little Women By Louisa M. Alcott  
Little Men By Louisa M. Alcott  
Jo's Boys By Louisa M. Alcott  
Eight Cousins By Louisa M. Alcott  
Rose in Bloom By Louisa M. Alcott  
An Old Fashioned Girl By Louisa M. Alcott  
Under the Lilacs By Louisa M. Alcott  
Jack and Jill By Louisa M. Alcott  
Hazelhurst By Enid Leigh Hunt  
The Advent of Arthur By Enid Leigh Hunt

### NEW 6/- JUVENILES.

Hazelhurst By Enid Leigh Hunt  
The Advent of Arthur By Enid Leigh Hunt  
Matthew Strong By Mrs. Francis  
Captain Jack O'Hara By P. Lancaster  
Life on the Ocean By George Little  
The Secret of the Sandhills

Sandy Carmichael By Francis Marlowe  
Little Women By Cutcliffe J. Hyne  
Little Men By Louisa M. Alcott  
Jo's Boys By Louisa M. Alcott  
Eight Cousins By Louisa M. Alcott  
A Rose in Bloom By Louisa M. Alcott  
An Old Fashioned Girl By Louisa M. Alcott  
Under the Lilacs By Louisa M. Alcott  
Jack and Jill By Louisa M. Alcott

London:

SAMPSON LOW, MARSTON & CO., LTD.,  
100, Southwark Street, S.E.

## FROM BLACKWOODS' LIST.

**PERIODS OF EUROPEAN LITERATURE.** A Complete and Continuous History of the Subject. Edited by Prof. SAINTSBURY. In 12 crown 8vo volumes, each 5s. net.

- I. THE DARK AGES. By Prof. W. P. KER.
- II. THE FLOURISHING OF ROMANCE AND THE RISE OF ALLEGORY. (12th and 13th Centuries.) By GEORGE SAINTSBURY, M.A., Hon. LL.D., Aberdeen, Professor of Rhetoric and English Literature in Edinburgh University.
- III. THE FOURTEENTH CENTURY. By F. J. SNELL.
- IV. THE TRANSITION PERIOD. By G. GREGORY SMITH.
- V. THE EARLIER RENAISSANCE. By THE EDITOR.

The last Volume, **XII. THE LATER NINETEENTH CENTURY**, by the EDITOR, is ready.

**PHILOSOPHICAL CLASSICS FOR ENGLISH READERS.** Edited by WILLIAM KNIGHT, LL.D., Professor of Moral Philosophy in the University of St. Andrews. *Reissue in Shilling Volumes net.*  
DESCARTES—BUTLER—BERKELEY—FICHTE—KANT—HAMILTON—HEGEL—LEIBNIZ—VICO—HOBBES—HUME—SPINOZA—BACON, Part I.—BACON, Part II.—LOCKE.

**FOREIGN CLASSICS FOR ENGLISH READERS.** Edited by Mrs. OLIPHANT, CHEAP REISSUE. In limp cloth, fcap. 8vo, price 1s. each net.  
DANTE—VOLTAIRE—PASCAL—PÉTRARCH—GOETHE—MOLIÈRE—MONTAIGNE—RABELAIS—CALDERON—SAINT NIMON—CERVANTES—CORNEILLE—MADAME DE SEVIGNE—LA FONTAINE, AND OTHER FRENCH FABULISTS—SCHILLER—TASSO—BOUSSEAU—ALFRED DE MUSSET.

**ANCIENT CLASSICS FOR ENGLISH READERS.** Edited by the Rev. W. LUCAS COLLINS, M.A. CHEAP REISSUE. In limp cloth, fcap. 8vo, price 1s. each net.  
HOMER—HERODOTUS—CESAR—VIRGIL—HORACE—ÆSCHYLUS—XENOPHON—CICERO—SOPHOCLES—PLINY—EURIPIDES—JUVENAL—ARISTOPHANES—HESIOD AND THEOGNIS—PLAUTUS AND TERENCE—TACITUS—LUCIAN—PLATO—GREEK ANTHOLOGY—LIVY—OVID—CATULLUS, TIBULLUS, AND PROPERTIUS—DEMOSTHENES—ARISTOTLE—THUCYDIDES—LUCRETIUS—PINDAR.

**STORIES OF THE ENGLISH.** Told to a Child by "F."

A POPULAR EDITION of this excellent work, price 3s. 6d. net, will be issued immediately. 50 Illustrations. *Scotsman*.—"A masterpiece in literature for children. It leads the child on and up through British history to a realization of what citizenship of such an Empire as Britain means."

## EDUCATIONAL BOOKS.

### ENGLISH.

A NEW SERIES OF READERS.

*Guardian*.—"Absolutely the best set of all the history readers that have hitherto been published."

Adopted by the L.C.C. Education Committee.

**THE STORY OF THE WORLD.** By M. B. SYNGE. With Illustrations and Maps. Book I. ON THE SHORES OF THE GREAT SEA. 1s. 6d. Book II. THE DISCOVERY OF NEW WORLDS. 1s. 6d. Book III. THE AWAKENING OF EUROPE. 1s. 6d. Book IV. THE STRUGGLE FOR SEA POWER. 1s. 6d. Book V. GROWTH OF THE BRITISH EMPIRE. 2s.

Uniform with this Series.

**THE WORLD'S CHILDHOOD.** 1. STORIES OF THE FAIRIES, 10s. 2. STORIES OF THE GREEK GODS AND HEROES, 10s. With numerous Illustrations by BRINSLEY LE FANT.

**BLACKWOOD'S LITERATURE READERS.** Edited by Prof. ADAMS. Book I. 1s.; Book II. 1s. 6d.; Book III. 1s. 6d.; Book IV. 1s. 6d.

**A HISTORY OF ENGLISH LITERATURE.** For Secondary Schools. By J. LOGIE ROBERTSON, M.A. With an Introduction by Prof. MASSON. Fourth Edition, Revised. 3s.

*Daily Chronicle*.—"The exposition is fresh and independent, and high above the level of the ordinary work of this class... The book should prove a great boon not only to secondary schools and colleges, but also to private students."

**OUTLINES OF ENGLISH LITERATURE.** For Young Scholars, with Illustrative Specimens. By NAME AUTHOR. Second Edition, Revised. 1s. 6d.

**THE SCHOOL ANTHOLOGY.** By J. H. LOBBAN, M.A. In 2 Parts, 2s. each; in 1 vol., 4s. PRIZE EDITION, 5s.

**ELEMENTARY GRAMMAR AND COMPOSITION.** Based on the 'Analysis of Sentences.' With a Chapter on 'Word-Building and Derivation,' and numerous Exercises. 1s.

**PARAPHRASING, ANALYSIS, AND CORRECTION OF SENTENCES.** By D. M. J. JAMES, M.A., Huntly. 1s. Also in Two Parts—PASSAGES FOR PARAPHRASING, 6d. EXERCISES IN ANALYSIS, PARAPHRASING, AND CORRECTION OF SENTENCES, 6d.

**STORMONT'S HANDY SCHOOL DICTIONARY.** New Edition, thoroughly Revised. By WILLIAM BAYNE. 1s.

### ARITHMETIC.

**ARITHMETIC.** With numerous Examples, Revision Tests, and Examination Papers. By A. VEITCH LOTHIAN, M.A. B.Sc. F.R.S.E., Mathematical and Science Lecturer, E.C. Training College, Glasgow. With Answers, 3s. 6d.

**PRACTICAL ARITHMETICAL EXERCISES.** For Senior Pupils in Schools. Containing upwards of 8,000 Examples, consisting in great part of Problems, and 750 Extracts from Examination Papers. Second Edition, Revised. 3s. 6d. With Answers, 3s. 6d.

### CHEMISTRY.

**FORTY ELEMENTARY LESSONS IN CHEMISTRY.** By W. L. SARGANT, M.A., Head Master, Oakham School. Illustrated. 1s. 6d.

*Glasgow Herald*.—"Remarkably well arranged for teaching purposes."

**INORGANIC TABLES, WITH NOTES AND EQUATIONS.** By H. M. TIMPANY, B.Sc., Science Master, Borough Technical School, Shrewsbury. Crown 8vo, 1s.

### LATIN.

**LOWER LATIN PROSE.** By K. P. WILSON, M.A., Assistant Master, Fettes College, Edinburgh. 2s. 6d. A KEY (for Teachers only), 5s. net.

**LOWER LATIN UNSEENS.** Selected, with Introduction by W. LOBBAN, M.A., Classical Master, Girls' High School, Glasgow. 2s.

**FIRST LATIN SENTENCES AND PROSE.** By K. P. WILSON, M.A. With Vocabulary. 2s. 6d. Also in Two Parts, 1s. 6d. each.

**A FIRST LATIN READER.** With Notes, Exercises, and Vocabulary. By K. P. WILSON, M.A. Crown 8vo, 1s. 6d.

### FRENCH.

**A FIRST BOOK OF "FREE COMPOSITION" IN FRENCH.** By J. EDMOND MANSION, B.A., Head Master of Modern Languages in the Royal Academical Institution, Belfast. 1s. Adopted by the L.C.C. Education Committee.

**THE TUTORIAL HANDBOOK OF FRENCH COMPOSITION.** By ALFRED MERCIER, L.C.L., Lecturer on French Language and Literature in the University of St. Andrews. 3s. 6d.

**ALL FRENCH VERBS IN TWELVE HOURS (EXCEPT DEFECTIVE VERBS).** By ALFRED J. WYATT, M.A. 1s.

**FRENCH HISTORICAL UNSEENS.** For Army Classes. By N. E. TOKE, B.A. 2s. 6d.

### GERMAN.

**PROGRESSIVE GERMAN COMPOSITION.** With Copious Notes and Idioms, and 'First Introduction to German Philology.' By LOUIS LUBOVITZ, Ph.D. 3s. 6d. Also in Two Parts. **PROGRESSIVE GERMAN COMPOSITION, 2s. 6d.** A KEY (for Teachers only), 5s. net. **FIRST INTRODUCTION TO GERMAN PHILOLOGY.** 1s. 6d.

*Journal of Education*.—"The passages for translation are well selected, and the notes to the passages, as well as the grammatical introduction, give real assistance... The part of the book dealing with German philology deserves great praise."

**LOWER GERMAN.** Reading, Supplementary Grammar with Exercises, and Material for Composition. With Notes and Vocabulary, and Ten Songs, in Sol-fa Notation. By LOUIS LUBOVITZ, Ph.D. 2s. 6d.

**A PRACTICAL GERMAN GRAMMAR READER AND WRITER.** By LOUIS LUBOVITZ, Ph.D. Part I., 2s. Part II., 3s.

**A GERMAN READER FOR TECHNICAL SCHOOLS.** By EWALD F. SECKLER, Senior Language Master at the Birmingham Municipal Day School; German Lecturer, Birmingham Evening School; French Lecturer, Stourbridge Technical School. 2s.

### SPANISH.

**A SPANISH GRAMMAR.** With copious Exercises in Translation and Composition; Essay Reading Lessons and Extracts from Spanish Authors; a List of Idioms; a Glossary of Commercial Terms (English-Spanish); and a copious General Vocabulary (Spanish-English). By WILLIAM A. KESSEN, Teacher of Spanish, Hillhead High School, Glasgow. 3s. 6d.

*Commerce*.—"Contains practically all that is necessary for the requirement of a working knowledge of the language."

FULL EDUCATIONAL CATALOGUES WILL BE SENT POST FREE ON APPLICATION TO  
**WILLIAM BLACKWOOD & SONS,** 45, GEORGE STREET, EDINBURGH,  
or 37, PATERNOSTER ROW, LONDON, E.C.

**PHILIPS'**  
**NEW SCHOOL ATLAS OF**  
**MODERN HISTORY.**

A Series of over 121 Maps and Diagrams.  
Large 4to, 3s. net.

BY

**RAMSAY MUIR, M.A.,**

Professor of Modern History in the University  
of Liverpool.

Emphasis is throughout placed on the physical basis of historical geography, and careful attention is given to Colonial Development, Industrial Growth, &c. There is no existing publication in English equal to this, having regard to the character of its contents, their extent and arrangement, as well as to the quality and price of the work.

A detailed Prospectus and Specimen Map will be sent post free on application.

**A GENERAL**  
**AND REGIONAL GEOGRAPHY**  
**FOR STUDENTS.**

A new Text-Book of Modern Scientific Geography for Teachers and Students.

By **J. F. UNSTEAD, M.A.,**  
and

**E. G. R. TAYLOR, B.Sc.**

520 pages, large 8vo. With 140 Maps and Diagrams specially drawn for this work. 6s.

**THE**  
**TEACHER'S HANDBOOK**  
**AND KEY**  
**TO L'ESTRANGE'S**  
**'PROGRESSIVE COURSE OF**  
**COMPARATIVE GEOGRAPHY.'**

Containing Answers to the Questions and Exercises, Explanatory Notes on the Text and Illustrations, and an Introduction on the Teaching of Geography.

By **P. H. L'ESTRANGE, B.A.,**  
Assistant Master of Marlborough College.  
Crown 8vo, 5s.

**DISTANT LANDS.**

Book III. of Mackinder's famous "ELEMENTARY STUDIES."

300 pages. 12 Coloured Maps, 200 Illustrations.  
2s.

Send for Illustrated List of New Publications in Geography and other Subjects, now ready.

**GEO. PHILIP & SON, Ltd.,**  
FLEET STREET, LONDON.

**HARPER & BROTHERS'**  
**AUTUMN LIST.**

**WALTER CRANE'S**  
**New Colour Book.**  
**RUMBO RHYMES.**

By **ALFRED C. CALMOUR**, Author of 'The Amber Heart,' &c.

With nearly 40 Illustrations by **WALTER CRANE.**

Royal 8vo, 104 pages, 5s. net.

[October.

**HORACE WALPOLE: A MEMOIR.**

By **AUSTIN DOBSON.**

Revised and Enlarged Edition. 12 Illustrations.  
5s. net.

**FAVOURITE FAIRY TALES.**

Illustrated by **PETER NEWELL.** 6s.

**MDME. DE MONTESPAN & LOUIS XIV.**

By **H. NOEL WILLIAMS.**

Uniform with 'Madame du Barry,' &c.  
Portrait. 7s. 6d. [Now ready.

**THROUGH FIVE ADMINISTRATIONS**

By **Col. W. H. CROOK.** 7s. 6d. net.

**MY MARK TWAIN.**

By **W. D. HOWELLS.**

Uniform with 'Mark Twain's Speeches.' Illustrated. 6s. net. [Immediately.

**THE BRAIN AND VOICE**  
**IN SPEECH AND SONG.**

By **Prof. F. W. MOTT, F.R.S.** Illustrated.

(Harper's Library of Living Thought.)

Cloth, 2s. 6d. net; leather, 3s. 6d. net.  
[Now ready.

**AROUND THE YEAR WITH**  
**THE STARS.**

By **GARRETT P. SERVISS.**

Illustrated. 5s. net.

**THE STORY OF**  
**OUR GREAT INVENTIONS.**

By **E. E. BURNS.**

"Harper's Books for Boys."

Illustrated. 6s.

**IMAGINARY INTERVIEWS.**

By **W. D. HOWELLS,**

Author of 'Literature and Life,' &c.

7s. 6d. net.

**EDISON: His Life and Inventions.**

By **F. L. DYER** and **T. C. MARTIN**, in Collaboration with **THOMAS EDISON.**

2 vols. Illustrated. 16s. net.

**FICTION.**

- |                                    |             |     |                               |
|------------------------------------|-------------|-----|-------------------------------|
| <b>The Silent Call.</b>            | [Now ready. | 6s. | By <b>EDWIN MILTON ROYLE.</b> |
| <b>The Fruit of Desire.</b>        | [Now ready. | 6s. | By <b>VIRGINIA DEMAREST.</b>  |
| <b>The Island of Test.</b>         |             | 6s. | By <b>ANDREW SOUTAR.</b>      |
| <b>The Way to Peace.</b>           |             | 6s. | By <b>MARGARET DELAND.</b>    |
| <b>Other Main-Travelled Roads.</b> |             | 6s. | By <b>HAMLIN GARLAND.</b>     |
| <b>Dixie Hart.</b>                 |             | 6s. | By <b>WILL N. HARBEN.</b>     |
| <b>Tama.</b>                       |             | 6s. | By <b>ONOTO WATANNA.</b>      |
| <b>Pan's Mountain.</b>             |             | 6s. | By <b>AMELIE RIVES.</b>       |
| <b>The Heritage of the Desert.</b> |             | 6s. | By <b>ZANE GREY.</b>          |
| <b>Opal.</b>                       |             | 6s. | By <b>BESSIE R. HOOVER.</b>   |

**HARPER & BROTHERS,** 45, Albemarle Street, London, W.



# MACMILLAN'S EDUCATIONAL LIST.

A NEW BOOK BY MR. H. S. HALL.

**A SCHOOL ALGEBRA. Part I.** By H. S. HALL, M.A. With or without Answers, 2s. 6d.

ENGLISH LITERATURE FOR SECONDARY SCHOOLS.—NEW VOLUMES.

**NARRATIVES FROM THE HISTORY OF THE DECLINE AND FALL OF THE ROMAN EMPIRE.** By EDWARD GIBBON. (First Series). Selected and Edited by J. H. FOWLER, M.A. With Map. 1s.

**PLUTARCH'S LIFE OF JULIUS CAESAR.** NORTH'S Translation. Edited by H. W. M. PARR, M.A. 1s.

**DICTIONARY EXERCISES,** from Standard Authors. By RANKIN WENLOCK, F.R.G.S. 2s. 6d.

**DAUDET (ALPHONSE).—TARTARIN SUR LES ALPES.** Adapted and Edited by GEORGE PETILLEAU, B.A. 2s. 6d.

**WORD- AND PHRASE-BOOK** for same, sewed, 6d.; **KEY** to same, 2s. 6d. net. [Siepmann's Advanced French Series.]

## CAMBRIDGE LOCAL EXAMINATIONS (JULY AND DECEMBER), 1911.

### RELIGIOUS KNOWLEDGE.

**A Class-Book of the Catechism of the Church of England.** By Rev. G. F. MACLEAR, D.D. 1s. 6d.

**A Class-Book of Old Testament History.** By Rev. G. F. MACLEAR, D.D. 4s. 6d.

**The Gospel According to St. Luke.** Greek Text. With Introduction and Notes by Rev. J. BOND, M.A. 2s. 6d.

**The Acts of the Apostles.** Greek Text. With Notes by T. E. PAGE, M.A. 3s. 6d.

**The Acts of the Apostles.** Authorised Version. With Notes by T. E. PAGE, M.A., and Rev. A. S. WALPOLE, M.A. 2s. 6d.

**Bible Lessons for Schools.** The Acts of the Apostles. By Miss E. M. KNOX. 3s. 6d.

### ENGLISH.

**Swift—Gulliver's Travels.** With Introduction, Notes, Glossary, Questions, and Subjects for Essays, by G. C. EARLE, B.A. 1s.

**Gulliver's Travels.** By C. JOHNSON. 1s. net.

**Macaulay—Lays of Ancient Rome** (containing 'Horatius,' 'The Battle of Lake Regillus,' and 'The Armada'). With Introduction and Notes by W. T. WEBB, M.A. 1s. 9d.

**Lays of Ancient Rome** (containing 'Horatius,' 'The Battle of Lake Regillus,' and 'The Armada'). Edited by F. T. BAKER, M.A. 1s. net.

**Shakespeare—A Midsummer Night's Dream.** By K. DEIGHTON. With an Appendix. 1s. 9d.

**A Midsummer Night's Dream.** By P. T. CRESWELL, M.A. 1s.

**A Midsummer Night's Dream.** Eversley Edition. With Notes. 1s.

**A Midsummer Night's Dream.** (Text only.) 6d.

**The Tempest.** With Introduction and Notes by K. DEIGHTON. 1s. 9d.

**The Tempest.** Eversley Edition. With Notes. 1s.

**The Tempest.** (Text only.) 6d.

**Scott—Quentin Durward.** With Introduction and Notes. 2s. 6d.

**Quentin Durward.** Abridged Edition for Schools. 1s. 6d.

**Quentin Durward.** Edited by A. L. ENO. 1s. net.

**Scott—Waverley.** 2s. net.

**Addison and Steele—Coverley Papers** from 'The Spectator.' With Introduction and Notes by K. DEIGHTON. 1s. 9d.

### ENGLISH—Continued.

**Goldsmith—The Traveller and The Deserted Village.** With Introduction and Notes by A. BARRETT, B.A. 1s. 9d.

**The Traveller and The Deserted Village.** Edited by R. N. WHITEFORD. 1s. net.

**Milton—Paradise Lost.** Book VI. With Introduction and Notes by H. R. COTTERILL, M.A. 1s.

**Arnold—Selections from Poems.** With Introduction and Notes by G. C. MACAULAY, M.A. 2s. 6d.

### LATIN AND GREEK.

**Caesar—De Bello Gallico.** Book VII. With Notes and Vocabulary by Rev. J. BOND, M.A., and Rev. A. S. WALPOLE, M.A. 1s. 6d.

**Virgil—Aeneid.** Book I. With Notes and Vocabulary by T. E. PAGE, M.A. 1s. 6d.

**Aeneid.** Book I. With Notes and Vocabulary by Rev. A. S. WALPOLE, M.A. 1s. 6d.

**Livy—Books II. and III.** Edited by Rev. H. M. STEPHENSON, M.A. 3s. 6d.

**Cicero—Pro Roscio Amerino.** Edited by E. H. DONKIN, M.A. 2s. 6d.

**Xenophon—Anabasis.** Book IV. With Notes and Vocabulary by Rev. E. D. STONE, M.A. 1s. 6d.

**Anabasis.** Books I.—IV. Edited by Profs. W. W. GOODWIN, and J. W. WHITE. With Map. 3s. 6d.

**Euripides—Medea.** With Notes and Vocabulary by Rev. M. A. BAYFIELD, M.A. 1s. 6d.

**Medea.** Edited by A. W. VERRALL, Litt.D. 2s. 6d.

**Thucydides—Book VII.** The Athenian Disaster in Sicily. With Notes and Vocabulary by E. C. MARCHANT, M.A. 1s. 6d.

**Book VII.** By E. C. MARCHANT, M.A. 3s. 6d.

**Books VI. and VII.** Edited by Rev. P. FROST, M.A. 3s. 6d.

**Plato—Apology.** Edited by H. WILLIAMSON, M.A. 2s. 6d.

**Euthyphro, Apology, Crito, and Phaedo.** Translated by F. J. CHURCH, M.A. 2s. 6d. net.

## OXFORD LOCAL EXAMINATIONS (MARCH AND JULY), 1911.

RELIGIOUS KNOWLEDGE. (See Cambridge Local Exams.)

### ENGLISH.

**Defoe—Robinson Crusoe.** Edited by C. R. GASTON, Ph.D. 1s. net. Edited by H. KINGSLEY, 2s. 6d. Edited by J. W. CLARK, M.A. 2s. 6d. net.

**Scott—The Lady of the Lake.** With Introduction and Notes by G. H. STUART, M.A., and E. H. ELLIOT, B.A. 2s. 6d.; sewed, 2s.

**The Lady of the Lake.** Edited by E. A. PACKARD. 1s. net.

**Ivanhoe.** With Introduction and Notes. 2s. 6d. Abridged Edition for Schools. 1s. 6d. Abridged Edition by F. JOHNSON. 1s. 6d. Edited by A. M. HITCHCOCK. 1s. net.

**Poems of England.** With Introduction and Notes by H. B. GEORGE, M.A., and A. SIDGWICK, M.A. 2s. 6d.

**Tennyson—The Marriage of Geraint: Geraint and Enid.** With Introduction and Notes by G. C. MACAULAY, M.A. 1s. 9d.

**The Holy Grail.** With Introduction and Notes by G. C. MACAULAY, M.A. 2s. 6d.

**The Coming of Arthur and the Passing of Arthur.** With Introduction and Notes by F. J. ROWE, M.A. 2s. 6d.

**Idylls of the King.** Pocket Edition. 2s. net. Golden Treasury Series. 2s. 6d. net.

**Littledale's Essays on Tennyson's Idylls of the King.** 4s. 6d.

**Shakespeare—A Midsummer Night's Dream.** By K. DEIGHTON. With an Appendix. 1s. 9d.

**A Midsummer Night's Dream.** By P. T. CRESWELL, M.A. 1s.

**A Midsummer Night's Dream.** Eversley Edition. With Notes. 1s. (Text only.) 6d.

**As You Like It.** With Introduction and Notes by K. DEIGHTON. 1s. 9d.

**As You Like It.** Edited by C. R. GASTON. 1s. net.

**As You Like It.** Eversley Edition. With Notes. 1s.

**The Tempest.** With Introduction and Notes by K. DEIGHTON. 1s. 9d.

**The Tempest.** Eversley Edition. With Notes. 1s. (Text only.) 6d.

**Richard II.** With Introduction and Notes by K. DEIGHTON. With an Appendix. 1s. 9d.

**Richard II.** Eversley Edition. With Notes. 1s.

**Julius Caesar.** With Introduction and Notes by K. DEIGHTON. 1s. 9d.

**Julius Caesar.** Edited by G. W. and L. G. HUFFORD. 1s. net.

**Julius Caesar.** Eversley Edition. With Notes. 1s.

**The Merchant of Venice.** With Introduction and Notes by K. DEIGHTON. With an Appendix. 1s. 9d.

**The Merchant of Venice.** Edited by C. W. UNDERWOOD. 1s. net.

**The Merchant of Venice.** Eversley Edition. With Notes. 1s.

**The Merchant of Venice.** (Text only.) 6d.

**Scott—Marmion and the Lord of the Isles.** Edited by F. T. PALGRAVE. 1s.

**Marmion.** With Introduction and Notes by M. MACMILLAN, D.Litt. 2s.; sewed, 2s. 6d.

### ENGLISH—Continued.

**Scott—Marmion.** Edited by G. B. AITON. 1s. net.

**Rob Roy.** 2s. net.

**Milton—L'Allegro, Il Penseroso, Arcades, Lycidas, Sonnets, &c.** With Introduction and Notes by W. BELL, C.I.E. M.A. 1s. 9d.

**Comus, Lycidas, &c.** Edited by A. J. GEORGE. 1s. net.

**Comus.** With Introduction and Notes by W. BELL, C.I.E. M.A. 1s. 3d.

**Kingsley—Westward Ho!** Sewed, 6d. Also editions at 1s. net, 1s. 6d., 2s. net, and 2s. 6d. Abridged Edition for Schools. 1s. 6d.

**Wordsworth—Poems.** Chosen and Edited by M. ARNOLD. 2s. 6d. net.

**Helps to the Study of Arnold's Wordsworth.** By R. WILSON. 1s. net.

### LATIN AND GREEK.

**Caesar—Gallic War.** Book I. With Notes and Vocabulary by Rev. A. S. WALPOLE, M.A. 1s. 6d.

**Gallic War.** Books II. and III. With Notes and Vocabulary by Rev. W. G. RUTHERFORD, M.A. 1s. 6d.

**Virgil—Aeneid.** Book IX. With Notes and Vocabulary by Rev. H. M. STEPHENSON, M.A. 1s. 6d.

**Aeneid.** Book X. With Notes and Vocabulary by S. G. OWEN, M.A. 1s. 6d.

**Cicero—Pro Lege Manilia.** Edited by A. S. WILKINS, Litt.D. 2s. 6d.

**Salust—Catiline.** With Notes and Vocabulary by Rev. G. H. NALL, M.A. 1s. 6d.

**Bellum Catuliniae.** Edited by A. M. COOK, M.A. 2s. 6d.

**Horace—Odes.** Book III. With Notes and Vocabulary by T. E. PAGE, M.A. (Elementary Classics.) 1s. 6d. (Classical Series.) 2s.

**The Epistles and Ars Poetica.** Edited by Prof. A. S. WILKINS, Litt.D. 5s.

**Xenophon—Anabasis.** Book I. With Notes and Vocabulary by Rev. A. S. WALPOLE, M.A. 1s. 6d.

**Anabasis.** Book I. With Notes, Vocabulary, and Exercises by E. A. WELLS, M.A. 1s. 6d.

**Anabasis.** Book II. With Notes and Vocabulary by Rev. A. S. WALPOLE, M.A. 1s. 6d.

**Euripides—Alcestis.** With Notes and Vocabulary by Rev. M. A. BAYFIELD, M.A. 1s. 6d.

**Alcestis.** Edited by M. L. EARLE, Ph.D. 3s. 6d.

**Demosthenes—The First Philippic.** Edited by Rev. T. GWATKIN, M.A. 2s. 6d.

**Philippic I. and Olynthiacs I.—III.** Edited by J. E. SANDYS, Litt.D. 5s.

**On the Peace, Second Philippic, On the Chersonesus, and Third Philippic.** Edited by J. E. SANDYS, Litt.D. 5s.

**Aeschylus—Persae.** Edited by A. O. PRICKARD, M.A. With Map. 2s. 6d.

### FRENCH.

**Merimee—Colomba.** Edited by G. E. FASNAUGHT. 2s. [Junior.]

MACMILLAN & CO., LTD., St. Martin's Street, London, W.C.

## MACMILLAN'S LIST.

**MAURICE HEWLETT'S  
NEW NOVEL.**

### REST HARROW.

A Comedy of Resolution.

Extra crown 8vo, 6s.

A Sequel to 'Open Country,' which continues the history of Sanchia Percival and John Senhouse.

VOL. III. JUST PUBLISHED.

### A CATALOGUE RAISONNÉ OF THE WORKS OF THE MOST EMINENT DUTCH PAINTERS OF THE SEVEN- TEENTH CENTURY.

Based on the work of JOHN SMITH, by C. HOFSTEDE DE GROOT. Translated and Edited by EDWARD G. HAWKE. In 10 vols. royal 8vo. 25s. net each.

Vol. III. Frans Hals, Adriaen van Ostade, Isaac van Ostade, and Adriaen Brouwer.

\* Prospectus post free on application.

NEW LIBRARY EDITION.

### THE WORKS OF WALTER PATER

In Ten Monthly Volumes, 8vo, 7s. 6d. net each.

Vol. V. APPRECIATIONS. With an Essay on Style.

VOLUMES V. AND VI. READY NEXT TUESDAY.

### A HISTORY OF THE BRITISH ARMY.

By the HON. J. W. FORTESCUE. With Maps, 8vo. Volume V. From the Renewal of the War to the Evacuation of Rio de la Plata (1803-1807). 18s. net.

Volume VI. From the Expedition to Egypt, 1807, to the Battle of Coruña, January, 1809. 18s. net.

SECOND EDITION, ENLARGED.

### LIGHT VISIBLE AND INVISIBLE.

A Series of Lectures delivered at the Royal Institution of Great Britain, at Christmas, 1896, with additional Lectures. By SILVANUS P. THOMPSON, D.Sc. F.R.S. Second Edition, Enlarged. Illustrated. Crown 8vo, 6s. net.

TWO NEW PARTS.

### A CLASS BOOK OF PHYSICS.

By Prof. R. A. GREGORY and H. E. HADLEY, B.Sc. Parts I. and II. Fundamental Measurements, Hydrostatics, and Mechanics. 1s. 6d.

Parts III. and IV. Heat, Light. 1s. 6d.

### THE PRINCIPLES AND METHODS OF GEOMETRICAL OPTICS ESPECIALLY AS APPLIED TO THE THEORY OF OPTICAL INSTRUMENTS.

By Prof. JAMES P. C. SOUTHALL. Illustrated. 8vo, 25s. net.

### DESIGN IN THEORY AND PRACTICE.

By ERNEST A. BATCHELDER.

Illustrated. Crown 8vo, 7s. 6d.

MACMILLAN'S EDITIONS OF

### SHAKESPEARE.

THE CAMBRIDGE SHAKESPEARE. Edited by W. ALDIS WRIGHT, M.A. LL.D. 9 vols. 8vo, 10s. 6d. each.

THE EVERSELEY SHAKESPEARE. In 10 vols. With short Introductions and Foot-notes by Prof. C. H. HERFORD. Globe 8vo, 4s. net each vol.

The Plays may also be had in separate volumes, cloth, 1s. each; roan, gilt tops, 2s. each.

THE GLOBE SHAKESPEARE. Edited by W. G. CLARK and W. ALDIS WRIGHT. Crown 8vo, 3s. 6d.; limp leather, gilt edges, 5s. net.

THE VICTORIA SHAKESPEARE. In 3 vols. Vol. I. COMEDIES. Vol. II. HISTORIES. Vol. III. TRAGEDIES. Crown 8vo, 3s. 6d. each.

SHAKESPEARE'S SONGS AND SONNETS. Edited by F. T. PALGRAVE. Pott 8vo, 2s. 6d. net.

[Golden Treasury Series.]

SHAKESPEARE. By WALTER RALEIGH. Globe 8vo, 4s. net.

[Eversley Series.]

LIFE OF SHAKESPEARE. By WALTER RALEIGH. Crown 8vo, 2s. net.

[English Men of Letters.]

\* Macmillan's Autumn Announcement List post free on application.

MACMILLAN & CO., LTD., London.

## FROM CONSTABLE'S AUTUMN LIST.

READY NEXT WEEK.

### THE LIFE OF TOLSTOY.

Later Years.

By AYLMER MAUDE.

With Illustrations. 10s. 6d. net

UNIFORM WITH

### THE LIFE OF TOLSTOY.

First Fifty Years.

(Third Edition in the Press.)

### A HISTORY OF ENGLISH DRAMATIC COMPANIES (1556-1642).

By J. TUCKER MURRAY. 1 vol. demy 8vo, 31s. 6d. net.

This work traces the rise and development of the 16th, and till 1642 of the 17th Century Dramatic Companies.

### A WORK OF UNIVERSAL POLITICAL INTEREST.

### PEERS AND BUREAUCRATS.

Two Problems of English Government. By RAMSAY MUIR. Crown 8vo, cloth, 4s. 6d. net.

### ENGLISH LITERATURE AND RELIGION, 1800-1900.

By E. MORTIMER CHAPMAN. 3s. 6d. net.

Dr. BARRY in the *Bookman* says:—"I praise Mr. Chapman's learned, pleasant, and in many ways suggestive volume. He shows that religion may furnish a grand theme to literature."

### LOOKING FACTS IN THE FACE.

By ST. GEORGE STOCK, M.A., Author of 'Attempts at Truth,' &c. 3s. 6d. net.

### THE NEW LAOKOON. An Essay

on the Confusion of the Arts. By Prof. IRVING BABBITT. Crown 8vo, 5s. net.

"In abundant learning lightly carried, in the number and importance of the distinction it establishes, in a certain passion of the intellect and masculine eloquence, 'The New Laokoon' seems to us no whit inferior to the old." *New York Nation*.

### GATHERED LEAVES. From the

Prose of MARY E. COLERIDGE. With Memoir by EDITH SICHEL. Frontispiece. Demy 8vo, 7s. 6d. net.

[Second Edition.]

### OUR SEARCH FOR A WILDER- NESS.

By MARY and C. WILLIAM BEEBE. With 100 Photographs and Drawings by the Authors. 10s. 6d. net.

A new volume of Humorous Verse by "DUM-DUM" (Author of 'Rhymes of the East') entitled:—

### A FOOL'S PARADISE. Crown 8vo,

3s. 6d. net.

THIRD EDITION NOW READY.

### HAMEWITH. By CHARLES MURRAY.

Crown 8vo, buckram gilt, 5s. net.

"Mr. Murray writes the old rich Doric, and his verses are full of delightful words and phrases."—*Spectator*.

SECOND EDITION.

### PRINCESS HELENE VON RACOWITZ. An Autobiography. 12s. 6d. net.

### NEW 6/- FICTION.

OF ALL LIBRARIES AND BOOKSELLERS.

JIM OF THE RANGES. By G. B. LANCASTER, Author of 'The Altar Stairs.'

ENCHANTED GROUND. By HARRY JAMES SMITH.

CELT AND SAXON. An Unfinished Novel by the late GEORGE MEREDITH.

NOT GUILTY. By W. E. NORRIS.

THE LAIRD OF CRAIG ATHOL. By F. FRANKFORT MOORE.

LYDIA. By EVERARD HOPKINS.

OUTHERBERT LEARMONT. By J. A. REVERMONT, Author of 'Lucius Scarfield.'

THE TWISTED FOOT. By HENRY MILNER

RIDEOUT, Author of 'Dragon's Blood.'

Please apply for full detailed Autumn List, also Catalogue of Technical and Medical Works.

London: CONSTABLE & CO. LTD.  
10 Orange Street W.C.

## J. M. DENT & SONS, LTD.

### ESSAYS: ELIZABETHAN AND MODERN.

By Prof. EDWARD DOWDEN, of

Trinity College, Dublin. Crown 8vo, 7s. 6d. net.

"It would be wrong to leave these essays without paying a tribute to the golden literary enthusiasm, the delight in abundance of knowledge, the graceful eloquence which characterize all that the author writes. His Elizabethan essays are full of knowledge and imaginative understanding. 'Elizabethan Romance' is a delightful half-appreciation of the prose tales and pastorals of Elizabethan age." *Daily News*.

### THE MYSTICAL ELEMENT OF RELIGION.

Studied in the Lives of St. Catherine of Genoa and her Friends. By Baron F. VON HÜGEL. SECOND EDITION. Photogravure Portraits. 2 vols. demy 8vo, £1 1s. net.

"The most complete and balanced attempt in any language to apply the modern scientific method to all the facts of religion on the grand scale. The best informed and most inspiring study of religion in our time—a mine for all future workers in that field."—*Daily News*.

### IRELAND FROM THE UNION TO CATHOLIC EMANCIPATION.

By D. A.

CHART, M.A. Square demy 8vo, 6s. net.

"This is one of the most useful and the best-written books about Ireland that we have seen for some years. We call attention to the really valuable service which he has done in producing a book that ought to be in the hands of every man who wishes to understand the Ireland of to-day, while the details that it provides of municipal and social life in the early part of the last century will be of fascinating interest to those whose home is on the farther side of the Irish Channel."—*Guardian*.

### A HISTORY OF ENGLAND. By JAMES

OLIPHANT. With nearly 200 Portraits and other Illustrations. Crown 8vo, 3s. 6d.

This work, though primarily intended to meet the desire of the Board of Education for the teaching of history in schools, will also be found the fittest volume for those who want to keep their memory of English history clearly before them. The illustrations are a special feature. A very clear idea can be gained by these pictures of the social life of the times among all classes of the population. A *Special Supplement* contains a hundred portraits of the principal characters in English history from the Roman invasion to modern times. The maps, too, are worthy of notice.

### RADIOCHEMISTRY.

By A. T. CAMERON, M.A. B.Sc., Lecturer in Physiological Chemistry, University of Manitoba. Crown 8vo, 2s. 6d. net.

"It is full of information which will be heartily welcomed by all men and women of culture. It is impossible in a review to give any idea of the wealth of thoroughly up-to-date information contained in this small volume. The book should be read by all who are interested in this fascinating subject."—*Standard*.

### ASTRONOMY.

By Prof. F. W. DYSON, Astronomer Royal for England and Professor of Astronomy in the University of Edinburgh. Large fcap. 8vo, 2s. 6d. net.

"Mr. Dyson proves himself an admirably lucid exponent of the great science."—*Pall Mall Gazette*.

## EVERYMAN'S LIBRARY

### FIFTY NEW VOLUMES

Will be Published

ON

SEPTEMBER 26,

MAKING

500 BOOKS IN ALL.

64-page Bibliographical Catalogue post free on application.

J. M. DENT & SONS, LTD.,  
15, Aldine House, Bedford Street, London, W.C.



SATURDAY, SEPTEMBER 17, 1910.

## CONTENTS.

	PAGE
MADAME ROYALE, THE LAST DAUPHINE .. ..	315
CHURTON COLLINS ON GREEK INFLUENCE ON ENGLISH POETRY .. ..	316
A NEW SHAKESPEAREAN DICTIONARY .. ..	317
APULEIUS .. ..	318
NEW NOVELS (Jemmy Abercraw; Prester John; The Lame Englishman; The Little Company of Ruth; Tony's Luck; Nine to Six-Thirty; The Young Idea; The Star of Love); French and Latin; SCHOOL BOOKS (History) .. ..	319-320
English) .. ..	320-321
OUR LIBRARY TABLE (The Edition de Luxe of Meredith; The Southern South; The American Hope; A Modern Outlook; Modern Greek-English Dictionary; Buckle My Shoe Picture Book; Centenary Dickens) .. ..	322-323
THE TEACHING OF CLASSICS; F. J. AMOURS; THE LIBRARY ASSOCIATION AT EXETER .. ..	323-325
LIST OF NEW BOOKS .. ..	325
LITERARY GOSSIP .. ..	327
SCIENCE—READABLE BOOKS IN NATURAL SCIENCE; DERBYSHIRE; HOW TO TEACH NATURE STUDY; PIONEERS OF PROGRESS; JUNGLE BY-WAYS IN INDIA; GOSSIP .. ..	328
FINE ARTS—THE SCULPTURED TOMBS OF ROME; PROF. CAROTTI'S HISTORY OF ART; STYLES OF ORNAMENT; QUANT OLD ENGLISH POTTERY; EGYPTIAN BIRDS; CHURCH PLATE OF RADNORSHIRE; MR. COPPING'S ILLUSTRATIONS TO THE BIBLE; THE CHURCHES OF SOUTH-WEST SURREY; GOSSIP; EXHIBITIONS .. ..	329-334
MUSIC—THE GLOUCESTER FESTIVAL; THE ABUSE OF THE SINGING VOICE; GOSSIP; PERFORMANCES NEXT WEEK .. ..	334-335
DRAMA—NOBODY'S DAUGHTER; WORKS OF THOMAS NASHE .. ..	335-336
INDEX TO ADVERTISERS .. ..	336

## LITERATURE

*Madame Royale, the Last Dauphine, Marie-Thérèse-Charlotte de France, Duchesse d'Angoulême.* By Joseph Turquan. Edited and translated by Lady Theodora Davidson. (Fisher Unwin.)

Two years ago we reviewed the English version of M. Lenotre's book on the Duchesse d'Angoulême. The work before us, though it has the merit of completeness and is sufficiently readable, cannot be compared favourably with its predecessor in any other respects. M. Turquan, well versed as he must be in Revolutionary literature, adds nothing to the careful and scholarly narrative of the life of the Orphan of the Temple, and indeed passes somewhat lightly over this part of the subject: such merit as his account of Madame Royale possesses is confined to the picture of her after her marriage and as Dauphine. Since, as may be remembered, M. Lenotre's book closed with the union of the orphan princess to her cousin, there was room for a more extended study, especially as the memoirs of Madame de Boigne have provided a valuable addition to the existing material. But it cannot be said that the attempt now made is altogether adequate.

A preliminary chapter dealing with the life of Louis XVI's daughter before the Temple period is not unwelcome for the light it throws upon the princess's training and early character. Justice is done to Marie Antoinette's care for her daughter's education, but, as the author

remarks, "the child does not appear to have benefited much by this training," and soon "gave evidence of a firmness of character which unfortunately sometimes degenerated into obstinacy." The mother's efforts to check the premature haughtiness of the child bore no fruit: according to Chateaubriand, Madame Royale's "pride of demeanour" attracted attention at the age of eleven, that is, in the opening year of the Revolution. It may be urged, however, in her favour that she was born the eldest of the children of France. M. Turquan does not allow for this fact, any more than for that of her peculiar isolation after the Restoration.

The author finds that "the real drama of the Duchesse d'Angoulême's life was neither her imprisonment nor the murder of her parents, but her marriage." M. Lenotre also inclined to that view as an explanation of what he called "her puzzling change of disposition," but suggested as an alternative "something more deeply hidden, more mysterious still," by which he apparently meant her enforced seclusion in Austria between her release and her marriage. That marriage must certainly have been a terrible disillusionment; and what M. Turquan's translator terms "balked maternity" may be held accountable for much. But we are not ourselves convinced that there was so complete a change, after all; a perusal of the present work especially seems to bring before the mind rather a development under adverse circumstances of the harder side of a naturally ungenial character. And it is certain that if she never loved her husband, she gave no one any cause to suspect it, and, on M. Turquan's own showing, even seemed on occasion to be proud of him, whilst in their last years, we are told, the Duc d'Angoulême was accepted by his wife as "a tried friend with whom she had shared her meed of sorrow."

The author takes from M. Ernest Daudet the story of the intrigue which led to the sudden expulsion of Madame Royale and her uncle from Mitau by the Tsar Paul, who, as he relates in an earlier chapter, had seen the former in her childhood at Versailles before the Revolution. From the Comtesse de Boigne he borrows the story of the future Dauphine's distress on the occasion of young Louis Philippe's visit to Hartwell, and many anecdotes of her tactlessness and pride. Madame de Boigne and her mother had designed for Madame Royale a special toilette for her entry into Paris at the first Restoration, but she would only put it on at the last moment, and as soon as possible resumed the English costume in which she had chosen to return to France. Her husband's appearance in a British uniform, as related by Marshal Macdonald, was in still worse taste.

It is Madame de Boigne who comments on a passage of an intercepted letter of the late Dauphine during the Revolution of 1830, in which she boasts of putting on a certain overawing expression: "The air

with which she hoped to impress did but anger and annoy." On the other hand, this same sharp-sighted observer perceived, what M. Turquan has manifestly missed, that the rancour with which the Dauphine was credited was often only a bad manner. In one passage she even goes so far as to say: "Had her noble nature been leavened with but one grain of humour, Madame would have been the idol of her country and the palladium of her race."

M. Turquan appears to be rather unduly severe both upon Louis XVIII. and the Duc d'Angoulême. He has a decided anti-Bourbon bias, which sometimes leads him into inconsequent judgments. He appears to see no difference between the guilt, from a Legitimist point of view, of an official like La Valette and of military commanders of the standing of Ney and La Bédoyère. It might have been politic to spare the lives of either or both of the latter; but certainly neither the general whose "defection led the whole army astray," nor the marshal on whose aid the Bourbon Government (and Madame Royale herself) had mainly relied against Napoleon, had any peculiar claims on the clemency of the Government they had betrayed. That they had had royalist connexions, it is not perceived, instead of strengthening their case, weakened it. As for La Valette, it certainly appears that the Duchesse d'Angoulême did recede from "her own pledged promise" to intercede for him; but Madame de Boigne refuses to credit the "malevolence" usually ascribed to her in this connexion, "pity and sorrow at being unable to yield" being her interpretation of what Marmont described as "an indescribably cruel glance." It was in her character to admire firmness, but she had not the intelligence needed to discriminate between that quality and severity.

That the Duchesse d'Angoulême showed spirit during the Hundred Days was admitted by Napoleon. That she opposed to the utmost of her power Charles X.'s fatal scheme of an absolutist *coup d'état* is also indubitable, though her open disclaimer of responsibility for it afterwards is not equally to her credit. But despite the kind of cult of the Orphan of the Temple which undoubtedly gave her influence, and her own decision of character, M. Turquan seems to us to have exaggerated her political importance. Her known feelings, despite her reported speech to Louis XVIII., may have induced Fouché to decline the portfolio of Police at the first Restoration, and her refusal to receive him may have had something to do with his early removal after the second. She might seem to have played a decided part in the dismissal of Décazes, and the Spanish campaign of her husband brought her some prestige. This, however, was probably her culminating point. Under her father-in-law Charles X., though Dauphine, she was no longer head of the family, and she neither shared the fanaticism of the dominant ultras nor took any

pains to enlist on her side the talented moderates. She belonged to a previous age, and was out of touch with her time; she was, in fact, a typical Bourbon.

Besides a certain superficiality and in-consequence, M. Turquan is not altogether free from inaccuracy. He calls the Bourbon "the most ancient dynasty of Europe"; and among the prisoners exchanged for the daughter of Louis XVI. includes "the son of the ex-postmaster of Varennes" (Drouet) — a twofold error. Gosfield Hall, Essex, Louis XVIII.'s first English abode, figures in the text as "Golsfield," whilst Holyrood Palace is referred to as "the castle of Holyrood near Edinburgh," and the Duchesse de Berry is said to have taken up a reluctant abode "in a new house in the dingy, dirty suburb of Canongate." These topographical errors, as well as the inaccuracy of "Granville" (p. 65 n.) as the name of Pitt's Foreign Minister, should not have escaped the notice of an English editor. "The regicide Damoens" (p. 217), and "the fateful 21st of June" (for January, p. 171) may be printers' errors, as are certainly "De Frémilly" (Frénilly), "Dauphine" (Dauphin), and "O vanas hominem mentes" (p. 325 n.). But "Madame de Tourzel and her daughter Madame de Mackau" (p. 57), which should be Madame de Béarn, is an oversight to be credited to the author, as must be "interpolated" (interpellated, p. 270) to the translator.

The translation is sound, though it shows a certain inconsistency in the rendering of names and titles (e.g., "Prince de Condé" and "Prince of Conti" appear on one page).

The form of the book is all that can be desired, and the illustrations are well reproduced. Unfortunately, however, the beautiful frontispiece is not, as stated, a portrait of Madame Royale, but of her aunt, Madame Elizabeth, who was twice at least painted by Madame Vigée Lebrun. The real portrait by her of Madame Royale represents a child.

*Greek Influence on English Poetry.* By the late John Churton Collins. Edited, with Preface, by Michael Macmillan, D.Litt. (Pitman & Sons.)

DR. MICHAEL MACMILLAN, who shared with Churton Collins the teaching of English at Birmingham University, pays in the Preface to this last of the Professor's published writings a warm tribute to his powers of stimulating students, his "consideration, kindness, and old-world courtesy." It is pleasant to think that at Birmingham Churton Collins may have found a relief from that obsession of grievances which led to much anger and inconsistency, and made his contributions to criticism sadly lacking in the qualities of his admired Sainte-Beuve. He reminded us in many a page of the street-preacher in *Punch* of bygone years who "warned up old Tyndall and Uxley

to rights." Possessed of an extraordinary memory and wide erudition, he laid excessive stress on the mistakes which every one makes, and from which he himself was not exempt.

The publication of this volume is, perhaps, justified as a memorial to the Professor, but it should have been better edited, and provided with an Index. The latter feature would at least have revealed various repetitions and inconsistencies. As it stands, the book, like other short cuts to knowledge, contains much that is familiar to the expert, and more that will be unintelligible to the beginner. It could hardly be otherwise. The lectures, we are told,

"were prepared primarily for those students in the School of English Literature recently instituted in the Birmingham University, who had taken up Greek as an additional and subsidiary subject, and had, therefore, to master the relation between Greek literature and English literature."

The Professor, it appears, left all the more important portions of his lectures clearly written out in notebooks, and "would seem to have intended eventually to publish" them. It may be so, though he expressly made a point of noting the good sense of those who in earlier days did not publish lectures that had served their turn. Competent readers will certainly share the editor's belief that the lectures, if the Professor had lived, would have been enlarged. In five discourses of an hour each, occupying 127 pages in all of print, it is not possible to say much about a big subject. The book is, indeed, little but a capable summary fitted with the quotations which the lecturer's memory readily supplied, and too much of a catalogue to be inspiring. Such compression tends to the half-knowledge which already hampers everywhere the recognition of real scholarship. Generalizations abound which will not always stand examination. One would think that the ancient Greece which is contrasted with modern England had no pedants, no sophists, no loud-voiced charlatans. Once again we have an echo of the Professor's contention that in literary study history, philosophy, and æsthetics are to form a happy family, to the exclusion of philology:

"With what pitying contempt would that large sane intelligence [of the Greeks] have regarded our Baconian-Shakespeare controversies, our editions of Shakespeare's plays copiously annotated with a view to various examinations, our Mediæval and Modern Languages Triposes, our textbooks and examination papers on English History and English Literature!"

Yet, two pages later, we read:—

"In studying the language, concentrated accuracy and scrupulous care are exacted from the student, but exacted from him in a delightful task, for he knows that, if painful, they are but as the bitter roots to the tree whose fruit is sweet. He knows that what is troublesome in it is worth while."

With what contempt would the Professor, in another man's work, have noted the ignorance of Greek in the rendering

(p. 10) "πλέον ἤμισυ πατὸς (the whole greater than the part)," and the carelessness which gets two words wrong in the opening lines of Tennyson's 'Morte d'Arthur' (p. 66). Such a man would have been denounced as unfit to deal either with Greek or Tennyson. Slovenliness of this sort is, however, though unpleasant in a memorial volume, not necessarily a sign of ignorance, and it is of more importance to provide help in passages which, as they stand, are bound to be obscure. There is more than one brief mention of the doctrine of *kátharosis* in Aristotle's view of tragedy. In no case does Dr. Macmillan give the reference to the Greek text, or add a foot-note, as he ought, concerning explanations of a passage which has been long disputed by classical scholars. A mention of Dr. S. H. Butcher's recent and admirable edition of the 'Poetics' would have been sufficient. Some of the Professor's authorities are out of date, and everywhere an editor who really wished the book to be useful as a suggestion for further study should have added to them.

The statement (p. 67) concerning Shakespeare that

"as an artist and critic of life, he is as nearly the counterpart of Sophocles as one poet, making allowance for changed historical conditions, can possibly be of another,"

is wholly inadequate. We can find a parallel between two noble plays, the 'Edipus at Colonus' and 'King Lear,' and some curious coincidences in expression on which, as we pointed out in a review of one of the Professor's earlier books, too much stress has been laid; but we cannot credit Shakespeare with that steady serenity which distinguished Sophocles—Shakespeare who, as he himself tells us, had "look'd on truth askance and strangely," and makes us think alike of the consummate splendour of Æschylus, and the obstinate questionings of Euripides. On the next page we have little more than a bare mention of 'Merope,' 'Atalanta in Calydon,' and 'Erechtheus'—no hint of the wide difference between Arnold's frigid play and Swinburne's masterpieces.

Of Southey we read (p. 63):—

"A man who preferred Lucan and Statius to Virgil in Latin literature is not likely to have resorted to Greek models, or in any case to have profited much from them."

But Shelley, who was saturated with Greek thought and translated the 'Symposium' of Plato, preferred Lucan to Virgil.

On the next page we come across a statement which is both false and unfair:—

"It is remarkable that Keats could not read Greek poetry in the original; he was too lazy and dissolute to undertake the drudgery necessary for the task."

The whole of the direct imitations of Greek models due to scholarly poets are not worth one of the Odes which Keats gave to the world in his short life.



One of the few references to books at the bottom of the page runs :—

"On the influence of Plautus in modern literature see Reinhardtstöttner, 'Spätere Bearbeitungen plautinischer Lustspiele' (1886)."

Such books, in our experience, are often not in the British Museum Library. Perhaps Birmingham is better provided, but we should be surprised to hear that any considerable number of the students in that University were acquainted with German. This is the kind of information with which young University dons adorn school-books for boys. English is not too well provided with aids to classical knowledge, but there are at least several books which ought to be mentioned before German is brought forward.

The Professor speaks frequently of Theocritus, and only the other day we received one of the Yale "Studies in English," 'Theocritus in English Literature' by Mr. R. T. Kerlin, which gives a careful and exhaustive study of the subject. This is, of course, too recent to have been mentioned, but similar Yale studies devoted to the classical elements in Shakespeare and Milton have been available for some years.

If Greek and Latin are receding in an age when there is an unequalled opportunity of securing translations at a very moderate price, some of the blame must be attached to teachers for the pedantry which puts difficulties in the way, refuses to recognize the instruments to hand, and crams the less instructed with technical information, like the mother who feeds her baby with beer and pickles.

The last lecture here is devoted to the 'Influence of Greek Philosophy.' It does contain a certain amount of plain explanation, but we should be glad to know the measure of enlightenment expected from the conclusion of such a passage as this. The doctrine of *anamnesis* is discovered in Tennyson's 'Two Voices,' and the 'Phædrus' in 'Gareth and Lynette';

"while in the lines

Seeing the city is built  
To music, therefore never built at all,  
And therefore built for ever,

we are in the very heart of the phenomenal and noumenal verity of the Eleatic School."

*A New Shakespearean Dictionary.* By Richard John Cunliffe. (Blackie & Son.)

MR. CUNLIFFE comes after a whole crowd of commentators and lexicographers who have cleared up many a difficulty, and this is an advantage which we are glad to see fully recognized in his Preface. His book, he explains,

"embodies the results of a fresh and systematic examination of the language of the Shakespeare Canon, and aims at presenting and defining concisely the constituents of that language in so far as they have passed from our modern speech. I have

endeavoured to exclude all words and senses of words which are still in good literary use, and, except where there is obscurity, all senses which are merely contextual and do not represent an authenticated usage. It has proved in practice to be very difficult in many cases to determine whether a word or sense is to be considered to have disappeared from the living language; one is naturally inclined to err on the side of inclusion; but I hope that not much that is superfluous will be found."

The difficulty of deciding whether words are obsolete is obvious, and demands above everything a knowledge of the writers who have handed on Shakespeare's language to us, and who are not so numerous a band as might have been expected. Neither in poetry nor prose has Shakespeare had that influence as a 'Gradus ad Parnassum' which he deserves, and many effective words or varieties of familiar forms are now lost to the language, while the hybrid neologism flourishes everywhere.

As for usages which are "merely contextual" and not "authenticated," we presume Mr. Cunliffe means words or senses not paralleled by other writers; but to these a poet, as Horace said long ago in that excellent manual of style the 'Ars Poetica,' can give life; and, if he succeeds in doing this, they belong as much to the language as words staled by ignoble use for many centuries.

To make a volume of this kind educational, or, to put it on lower ground, practically useful, the derivations of words which are at all obscure should have been given, for they help alike to fix the meaning and to separate senses which may be confused. Thus there are two uses of "danger" in Shakespeare. One is fairly clear; the other, as in 'Merchant of Venice,' IV. i. 180,

You stand within his danger, do you not?

pulls up the reader until he has realized that "danger" is derived from *dominium*, which at once gives the necessary sense. The careful definition of various senses of words is the great merit of Mr. Cunliffe's work, but its value would have been much enhanced by brief notices of derivation. To a lover of words, such as, we suppose, every lexicographer is, details of this sort ought to be delightful.

Quotations as well as references to the text have been added throughout, and we applaud the author's sensible remarks that

"mere references are of little service, as, apart from the trouble and loss of time involved in referring to the text, there cannot, if references only are given, be the same facility of comparison, and of seeing how the use of a word in one passage throws light on its use in another, as is afforded by the passages being exhibited to the eye together."

But we note that references and quotations here are not exhaustive, and generally limited to three or four. Where two are given, we are to assume as a rule that there are no other clear examples. This implies a principle of selection concerning which opinions will differ. We find, for in-

stance, two passages in which "dalliance" carries the meaning of wilful delay, but miss that sense of it which adds delight to the "primrose path" of 'Macbeth,' presumably because the word in this sense is not obsolete. So we may not realize a progression of meaning seen also in "pastime." Those who are enjoying themselves are ever supposed by the world to be putting off some serious business, and neglecting to improve the occasion as they should. A third sense of "dalliance"—gay clothes, seems to be demanded by the "silken dalliance in the wardrobe lies" of the Prologue of Act II. of 'Henry V.'

In words that seem familiar, but really bear a meaning strange at the present day, Mr. Cunliffe has done excellent work. This is the most difficult part of Shakespeare's language, and the treatment of it supplied justifies the issue of this work. The careful and delicate analysis of the great 'New English Dictionary' has shown how much there is to be done in this way, and what misapprehensions lurk in unsuspected quarters.

The text of the "Globe Edition" has been followed throughout, and it is probably as good as any single text can be; but it is by no means perfect as representing what Shakespeare presumably wrote. The Quartos in some cases, notably in 'The Merry Wives of Windsor,' give us words which ought fairly to be included in a Shakespearean vocabulary.

Reasonably enough, the perversions of illiterate characters are not included, or proper names, though there is a judicious selection of place-names which may cause difficulty. The exclusion of words in Latin and foreign languages we are inclined to regret, but considerations of space may well be pleaded, since the volume already runs to 342 pages. Mr. Cunliffe has a short way with some well-known cruces, e.g., he speaks of "Ducdame Prob. intentional nonsense: As II. 5 56," which is certainly preferable to the endless jangling of conjecture. We think, however, that some certainty could have been attained as to "long purples," which are not included. The "woodbine" strangely commingled with "honeysuckle" in 'M.N.D.' IV. i. 45, is glossed as "perhaps some species of convolvulus." A recent controversy in *Notes and Queries* suggests that the flowers and leaves of the same plant are indicated, and began with the note that Dickens has the same combination, which is strange in a modern writer. For these oddities local dialect may be responsible. Those who live in Shakespeare's country or near it can still hear the dog-rose called a "canker," and umbelliferous plants (not, we think, "various hollow-stemmed plants") called "kecksies." Dialect extends in many cases outside its supposed borders; Mr. Thomas Hardy's rustics are near akin to Shakespeare's, and we find Granfer Cantele exclaiming in 'The Return of the Native': "I'm as dry as a kex with biding up here in the wind."

Another association with Shakespeare which has been put down to a misprint is Tennyson's phrase, used in 'The Last Tournament,' "in a roky hollow." This is a direct reminiscence of 'Macbeth,' III. ii. 50 :—

The crow  
Makes wing to the rooky wood.

Tennyson and others regard the adjective as a dialect word meaning "misty" or "gloomy." Oddly enough, the modern poet could be cited, too, for the pleonastic and obvious sense of "rooky," for he speaks in 'Locksley Hall' of

The many-winter'd crow that leads the clanging  
rookery home.

Here we are reminded again of the "treble-dated crow" of 'The Phoenix and the Turtle.' There is no such persistent Shakespearian as Tennyson, who has revived "hoodman-blind" out of 'Hamlet.'

In looking through Mr. Cunliffe's book we have met much that shows how careful and thorough his survey has been. But any competent critic will perceive this, and we shall be doing better service in mentioning a few words or points which may deserve consideration. Should not "anatomize" have been included? It can hardly be said to be current. Only one quotation is given for "corrival," in which it means associate in arms; but Shakespeare also uses the word in the more natural sense of "competitor" in '1 Henry IV.' "Countenance" is inadequately treated. It may be doubtful, perhaps, whether the meaning of "treatment, entertainment," well expressed by Selden in his 'Table Talk' under 'Fines,' is right in 'As You Like It,' I. i. 18; but it seems clear that "favour" is the meaning in 'Coriolanus,' V. vi. 40. A magician "not damnable" in 'As You Like It,' as referring to the fact that magic was punishable with death, might have been noted. Under "extenuate" we do not find the best-known passage, which seems to offer much the same sense as that given. Lear's "my poor fool" should certainly have been added to the word "as a term of pity or endearment." Few will doubt that Cordelia is meant, and fewer still can rise to the ingenuity of Dickens, who explained that both she and the Fool were included in the one word. To "kindly" meaning "natural," and so "healthy," we should add 'As You Like It,' II. iii. 53. "Knaves" would be much clearer if it were pointed out that it means "boy" as well as "servant." "Purgation" Hamlet plays on in its medical and legal senses, and in the sense of exculpation it can hardly be regarded as normal English nowadays. Was not "ring-time," time for love and plighting troth, worth a word or two? If "shrewdly" ("The air bites shrewdly") is given, we expect to find the similar usage in the line

That have endured shrewd days and nights with us.

at the end of 'As You Like It.' To the senses of "success" its frequent use as a neutral word for "sequel," with "good"

and "bad" prefixed, should have been added. Later authors use it thus, but it would hardly be possible to do so nowadays. "Take" is not only "bewitch, infect," but also "charm" in a good sense, as in a passage too familiar to need quotation. We have this usage now only in "taking" as an adjective; as a verb in Tennyson it already seems a little unnatural. Under "through" we find "to be through with one, to be under obligation to him, in his debt." Falstaff's remark, which is referred to, is notoriously obscure, but we do not see how this meaning can be got out of it. "A woman of the world," which honest Audrey desired to be, is rightly explained as "a married woman." The sense is not at first sight obvious, and this is one of the cases in which we should have added a word of explanation that the world is opposed to the Church with its vows of perpetual celibacy. Mr. Cunliffe gives, besides this sense of "world," those of a world of wonders, a marvel, and "This world, the present age." There are several more senses, but on reflection we think that they are all current, except, perhaps, Bolingbroke's

what a deal of world  
I wander from the jewels that I love.

in 'Richard II.' The sense of distance is now usually confined to the plural, as in Browning's

And the little less, and what worlds away!

Mr. Cunliffe's book should give pleasure to all Shakespearians, and we should like to see it enlarged in the ways we have indicated to two volumes. Schmidt's 'Lexicon' is the fullest guide to the subject; but Schmidt, with all his patience and research, was a German, and only an Englishman can thoroughly appreciate the niceties of his own language.

## APULEIUS.

APULEIUS OF MADAURA is a typical figure of the successful philosopher, or rather sophist, of a decadent age. Information concerning his career is mostly derived from his own works or from authorities who were biased by their religious views. He gives, however, a pretty good idea of himself in his 'Florida' (the best, we may presume, of his elegant discourses on various subjects), his Platonic writings, his 'Apologia,' and his 'Metamorphoses.' He is a master of Euphuism, sure of his audience, a successful dilettante in an amazing list of subjects, showing intense intellectual curiosity, but nowhere any depth, except, perhaps, in his religious beliefs.

*The Story of Cupid and Psyche as related by Apuleius.* Edited, with Introduction and Notes, by Louis C. Purser, Litt.D. (Bell & Sons.)

*Apuleius: Metamorphoses.* Translated by H. E. Butler. 2 vols. (Oxford, Clarendon Press.)

Apuleius is serious only in his pursuit of mysticism, which he may well have learnt at Rome, but, after the excitements of youthful enthusiasm were over, he undertook at Carthage the responsible and expensive duties of priesthood. The impassioned religious sentiment at the end of the 'Metamorphoses' is surely more than a tribute to current respectability under the rule of a pious Emperor. His Platonic studies won him reputation in his own times, but are not now seriously regarded. He shares with Lucian a gift of graceful mockery, but he could hardly, one thinks, have been a martyr for any cause, or shown that savagery which induced Lucian to bite a false prophet in an interview.

After practising in the courts of Rome, he married a notable widow older and richer than himself, as Mohammed did, but was not allowed to enjoy her money without various protests. His 'Apologia' is a confident reply to the charges of magic brought against him. We do not know the issue, but it is probable that so successful a man of the world was fully equal to an accusation, as he said, more concerned with invective than proof. A ground of complaint was his marriage, not in his wife's native place Oea, but at a country house near by, which allowed the pair to escape the wearisome dinner-parties usual for newly married couples, and the repetition of a public distribution of money made when the widow's son shortly before had reached manhood.

The subsequent migration of Apuleius from Oea to Carthage was at any rate to his advantage, for he secured a wider field for the display of his rhetorical talents, and became the most admired man of letters in the whole province. No other lecturer with a university education has, we may safely say, ever secured the honour of a public statue in more than one district.

The details we have given are sufficient to show the interest attached to one of the pioneers of story-telling, and it is odd that our classical scholars have paid so little attention to the beginnings of the most popular art of to-day. Such investigations are left to foreign savants, and Erwin Rohde's masterly work remains untranslated.

The episode of 'Cupid and Psyche,' which is generally regarded as the gem of the 'Metamorphoses,' but is less interesting than some of the magical portions of that work, has long been known to English readers through the spirited, but inaccurate version of Adlington. But English scholarship has done singularly little for Apuleius, and we have had to go to France and Germany alike for text and commentary. Dr. L. C. Purser of Trinity College, Dublin, has now repaired this omission, so far as the 'Cupid and Psyche' is concerned, and his annotated edition is distinguished alike for scholarship and good judgment. German views and conjectures are considered throughout, and



the full Introduction tells us all that we need know of the genesis of the tale. It is, as its opening words suggest, a fairy story, told with the abundant art that fairy stories require. The elaborations of moral purpose suggested by commentators, with the conjectures concerning the unknown person who supplied the basis of the story, are matters of secondary interest, on which Dr. Purser's remarks are alike sensible and sufficient. He does not neglect the folk-lore and the artistic representations of the tale, and, indeed, is admirably equipped all round. Particularly to be commended is the section on 'The Style and Language of Apuleius' which was not Africanism, but Asianism.

The notes at the bottom of the page treat well this strange style, which is unknown to many classical scholars, and affords ample opportunities for conjecture. This has, as usual, been overdone by German critics, and we should go even further than Dr. Purser in attempting to explain MS. readings as they stand. We are inclined to keep "despiciunt" in the difficult passage of VI. 11, because the same verb appears in Virgil's description of a similar spot in 'Georg.' II. 187. "Whose lowest pools look down on the spring near to us" seems a possible rendering, indicating with "ripis longis" a long and toilsome ascent. In VI. 14 "inextricabilis" suggests Virgil's use ('Æn.' VI. 27) rather than that quoted from Pliny. Psyche was in a position where she could find neither her way in nor her way out. On IV. 32, "non rex, non regius, nec de plebe," Dr. Purser follows the translators in rendering "regius" "prince," though no precise parallel of this use is to be found. "Neither king, nor courtier, nor man of the people," seems a possible rendering, and a more natural succession. If "regia" can mean "a court," "regius" might mean "a courtier." In V. 31 Ceres and Juno soothe Venus, by asking her why she denounces so fiercely her son's pleasures, "et quam ille diligit, tu quoque perdere gestias." The words we italicize are "certainly hard to explain," but we suggest that they mean "you too want to destroy," because the love of a god for a mortal maid in itself implies destruction. It would be a subtle hint of the unimportance of the business from an Olympian point of view.

Dr. Purser's pleasant style of annotation is well exhibited in his last note, on the sex of the offspring of Cupid and Psyche:—

"Cupid had spoken of his and Psyche's unborn child as a boy....so Apuleius is supposed here, having lapsed into allegory, 'to nod.' But it is the critics who dream. Cupid did not necessarily know the future in every respect. Parents always assume that their first-born will be a boy; and when the sex is unknown, it is allowable to use the masculine. Besides Julianus, in full wig and gown, assures us (Digest 50. 16. 201) 'appellatio "filii" filiam familias contineri sæpe respondimus.'"

There is little doubt, we think, that Virgil had the same disappointment when Julia

appeared in answer to his Messianic Eclogue.

Mr. H. E. Butler produced last year a version of the lesser works of Apuleius, and this year he has rendered the 'Metamorphoses.' A writer so bizarre as Apuleius demands an audacity of style which is beyond the average man—perhaps Mr. Hewlett, with his highly coloured and vivacious prose, could attempt the business with success; but Mr. Butler has at least given us a version which is in good, flowing English, and scholarly in its appreciation of the text. Thomas Taylor, another translator, was the man nearest in spirit and belief to Apuleius; but his rendering is intolerably jejune, and difficult to procure even in the reprint.

Mr. Butler sometimes fails in vividness, and in rendering that tone of banter which is one of the charms of the 'Cupid and Psyche.' The use of "thou" and "thee" in light passages gives a false impression of solemnity, and in the original Venus is more like an angry housemaid than the reader of the translation would gather. Still, in considering such difficult nuances of presentment—perhaps impossible in English—we must not forget that Mr. Butler is generally adequate and has good taste, being some way above that translators' English which distresses any sensitive reader. We think his version will stand comparison in the 'Cupid and Psyche' with that of Pater in 'Marius the Epicurean.' Pater freely paraphrases the original, and gives the whole a tone of high seriousness which it does not possess by the use of Biblical language and the omission of lighter touches. Such are Apollo's delivery of an oracle in Latin, "though he was an Ionian and a Greek, as a favour to the author of this Milesian story"; and Jupiter's complaint that Cupid had broken the discipline of the Julian law.

#### NEW NOVELS.

*Jemmy Abercraw.* By Bernard Capes. (Methuen & Co.)

PERHAPS in these days, when popular successes blind the public to better merit, it is not wonderful that Mr. Capes has never received his due recognition. We think he has been neglected by public and critics alike. Perhaps one reason for overlooking his individual and vivid talent is his persistence in the bizarre coupled with a feeling on the part of the reader that he is not altogether serious. Mr. Capes enjoys "larking," which the ordinary man possibly resents. Yet no living writer can draw a soldier of fortune better, and we know of no historical novel of recent years better than 'A Jay of Italy.'

In Mr. Capes's new book the two swashbucklers whose immediate acquaintance we make are admirable. They might have been limned by Stevenson himself.

The fault we have to find with this gay *jeu d'esprit* is the unreality of the main plot. It would hardly have been possible, even in 1760, to persuade an educated dame in London that the dashing young gentleman who was her guest was the Young Chevalier. As a matter of fact, he was merely one Jemmy Abercraw, of the road. Mr. Capes might have done better than yield to the assonance of a "faked" name which is obviously derived from a real exponent of the high toby. Another matter we demur to, and that is the unsatisfactory nature of the heroine's marriage. But having registered these protests, it only remains for us to pay the book its rightful tribute—which is to recommend it heartily to all who like spirited adventure and fine style. Who but an artist could have killed off Abercraw in that original and arresting fashion?

*Prester John.* By John Buchan. (Nelson & Sons.)

MR. BUCHAN is a legitimate heir of the romantic school which Stevenson re-founded after Scott. Nowadays a romanticist must date from the later novelist, and not from the earlier. The Stevensonian conventions are all here from the very key-words of the narration, thus: "I mind me as if it were yesterday my first sight of the man." Often has some such opening as that thrilled us in the hands of the master. Mr. Buchan is not a master, but a very capable journeyman. He can write good English, and he can tell a good tale. This story is of one John Laputa, who looked upon himself as destined to revive the fallen fortunes of the Zulul and to inherit the mantle of the mysterious "Prester John" of tradition. Mr. Buchan knows his scenery very well, and provides some excellent adventure, parlous hazards and hairbreadth escapes among the mountains and caves of the Berg. He has a suitable villain, and a bold and lucky hero who tells his own tale. The book contains no feminine interest, for what have women to do with this "man's life"? Beginning with a reminiscence of Stevenson, the author ends on one of Mr. Rider Haggard. Laputa we must consider a real Haggard figure, but he fails to be impressive, and would probably have been more successfully treated as a sheer villain.

*The Lame Englishman.* By Warwick Deeping. (Cassell & Co.)

OUR only quarrel with Mr. Deeping about this admirable tale of the Garibaldi rebellion is that it need not have ended on a tragic note. Some books, as Stevenson said, begin to end badly. This has not the inevitableness of tragedy. However, the tragedy is moving, and is conceived with dignity and power. Where the ordinary reader will be at a loss is in endeavouring to follow the detailed operations of the siege of Rome, which the

author has evidently studied very closely. The figures of the chief actors are well drawn, notably Tom Smith the lame Englishman, who achieves heroic qualities, and Francesca. Indeed, all the characters are realized with the exception of the Welshman, Carnarvon, who, while obviously designed to afford a light relief, fails to seem natural. This is the best modern novel Mr. Deeping has yet written.

*The Little Company of Ruth.* By Annie E. Holdsworth. (Methuen & Co.)

The author has done better work than this pretty sentimental tale, but the writing is characteristic alike in its charm and its mannerism. The plot, though not without originality, is highly improbable. The heroine's accession to fortune might certainly be paralleled from real life, but we find it impossible to believe that a girl supposed to be unusually intelligent could have behaved with such intense imbecility under even the most unaccustomed conditions, and the feeling aroused is one of irritation rather than amusement.

*Tony's Luck.* By Claude Bray. (Hurst & Blackett.)

TONY was an emigrant to the Transvaal, ill equipped by public-school and university training for the hardships of Colonial life, and his luck made him one day dependent on Government relief works, and the next the owner of a gold mine. The chronicle of his adventures on South African soil makes entertaining reading. But when he goes home to play the complete English squire, he becomes less interesting. His enterprises in courtship and marriage are of an altogether peculiar kind. The lady of his choice behaves with incredible imbecility, and he himself with a quixotism equally incredible; but in the end all comes right, and we have a final "curtain" of the genuinely sentimental order.

*Nine to Six-Thirty.* By W. Pett Ridge. (Methuen & Co.)

MR. PETT RIDGE is always entertaining; he handles his often rather drab materials with so cheerful an air as to involve the reader more or less in his own optimism. He is essentially a teller of short stories, and it is in these he is at his best. The exigencies of a sustained plot do not appear to come within the range of his method, which is purely episodic. In this novel the influence of Dickens bulks largely, especially in certain passages where humour and domestic sentiment are combined; while his signally able and deft characterization makes his book agreeable reading in spite of its somewhat invertebrate plot. The heroine does not please us; she is too arid and scheming to enlist any warmth of sympathy, but as a thoroughly sincere character-study she commands her tribute of appreciation.

*The Young Idea.* By Frank A. Swinnerton. (Chatto & Windus.)

MR. SWINNERTON'S second study of "lower-middle-class" society has Maida Vale for its scene, and for hero a priggish, but deserving young man who succeeds, by the time the last page is reached, in reconciling the demands of Love with the more imperious exactions of the "Young Idea"—that is, in the present case, the right of youthful ambition to go its own way, regardless of the claims of others. The story is described on the wrapper as "a veritable section of existence," and structurally justifies the encomium in that it possesses neither beginning, middle, nor end. The more prominent characters—with the exception of a budding pianist, weakly conscious of an artistic temperament, and thereby undone—are laboured, and fail to convince; the lesser, though shadowy, have more of life, the vulgar and irresponsible among them, including a "smoking-concert" tenor and an impossible "literary man," being suggested with excellent humour. It is in his serious moments that the author flags, perhaps from a tendency to reflect too faithfully the commonplaces of everyday existence.

*The Star of Love.* By Florence Morse Kingsley. (Appleton & Co.)

MISS KINGSLEY'S story is, in effect, a somewhat laboured amplification of the Book of Esther, introducing Thermopylae, Salamis, and other items of contemporary history. Esther and Ahasuerus, Mordecai and Haman—the last conceived on lines frankly melodramatic—play their allotted part to the accompaniment of much stilted dialogue, and an abundance of conscientious description; while a secondary love-theme woven round Amytis, the king's daughter, and a young Hebrew soldier commanding the Imperial Guard, contributes to some adventure handled with considerable spirit. Characterization, however, whether of Biblical personages or those imported for purposes of plot, is throughout weak; and persistent Americanisms, both of spelling and grammar, do not conduce to an appropriate atmosphere.

#### SCHOOL-BOOKS.

##### HISTORY.

*A History of England*, by James Oliphant (Dent), is put forward in consequence of the official recognition of a more liberal treatment of the subject. "Minor characters in the drama, all superfluous dates, and the names of places not essential to the story" are omitted, and the book, intended for boys and girls of thirteen to sixteen, thus makes less formidable demand on the memory than the average history. In simplicity of style Mr. Oliphant has something to learn, for he uses phrases which are natural to the cultivated adult, but may sound dull and

formal to the young student. His book, in fact, lacks brightness. It is remarkably well supplied with pictures which are of real assistance in regard to the social life of the people. Considerable attention is paid to literature. Thus section 55 is devoted to 'Elizabethan Literature,' and section 85 to 'The Augustan Age.'

*The Birth of England (449-1066).* By Estelle Ross. (Harrap.)—The average boy at school generally regards this period of our history as of little interest and less importance; but if he is introduced to this latest addition to our classbooks on the subject, we feel sure he will be interested by the homely style of the author, and the illustrations which are to be found on nearly every page, and consist largely of relics unearthed in various parts of our country.

*Tales from Irish History.* By Alice Birkhead. (Methuen.)—The principal facts in the history of Ireland from the earliest times to the rejection of the Home Rule Bill in 1886 are here carefully presented in plain language by an author who shows skill in her treatment of political events, the mere mention of which would at one time have aroused a storm of angry passion. Although we note an undoubted sympathy with Ireland and the sorrows of her people, there is nothing to which any partisan can seriously object. A clear insight is given into the character and motives of the men who have taken a leading part in the military, literary, and political history of the country.

*The Story of England: a History for Junior Forms: Part I. From Early Times to 1272*, by W. S. Robinson (Rivingtons), is a capital piece of work. As in Mr. Robinson's previous 'History of England,' special attention is paid to architecture, and the illustrations generally are both attractive and informative. The book shows well the advance from the "drum-and-trumpet" style of narrative once in fashion, and uses to advantage associations familiar to the present day.

*A History of England from the Earliest Times to the Death of Queen Anne*, by S. H. Michell (Alston Rivers), is designed for the use of the middle forms of schools. All that can be expected in 231 pages has been done, but very little is said of social life, the account of which makes history interesting. The summary is generally as accurate as such things can be, and seems well calculated for examination purposes. An excellent and novel feature is a list, at the end of each chapter, of novels, boys' books, and poetry which can be read to illustrate the period.

##### FRENCH AND LATIN.

*First French Course.* By A. R. Florian. (Rivingtons.)—That the adoption of the "Direct Method" in teaching modern languages has had the effect of weakening the grammar has been the frequent comment of examiners in recent years, and most teachers are advocating a modified system—one in which, while due recognition is given to the benefits of the "Direct Method," the importance of grammar is kept in view. It is in accordance with this idea that the book under notice has been produced. After a few preliminary exercises on pronunciation there is a series of well-arranged lessons by which the beginner is gradually introduced to the fundamental principles of grammar, and at the same time made acquainted with a good working vocabu-



lary. The numerous pictures of the early portion supply abundant material for the "Direct Method," and the "Questionnaires" have the advantage of being simple, but interesting. We note with pleasure the clearness resulting from the employment of a bold type, but we suggest that in future editions the bulk of the book could be reduced by making use of the many blank half-pages, and omitting in the vocabulary the contexts of the various words.

*Tony et sa Sœur en France*, by Joseph Duhamel (Dent), is not, as its title might suggest, intended for young pupils, but is meant for those who have already acquired a fairly good knowledge of the French language, and wish to familiarize themselves with the lives and manners of our neighbours across the Channel. The author has made great efforts to assist his readers in this object by means of an interesting narrative of episodes and conversations in modern French, to which is added a number of useful notes.

We commend as an excellent feature the six appendixes. They are full of information which will be found essential on a visit to France, and which we have not previously seen presented in so concise a form.

The *Colomba* of Mérimée has been edited by Theodora de Sélincourt in the "Oxford Modern French Series" (Clarendon Press). The minimum of explanatory notes, which is the idea of this series, is provided, and the literary and historical interests which are brought into prominence are well treated by the editor. The Introduction is obviously for the advanced student who can appreciate a critical estimate.

It seems to us rather a shame that the humour of *Tartarin* should be made into a school-book. However, this has been done in *Tartarin sur les Alpes*, adapted and edited by George Pettitieu for "Siepmann's French Series: Advanced" (Macmillan). The Introduction is a eulogy of Daudet which we may endorse, while we feel that some of his novel-writing was too personal for English taste, particularly his use of his association with Morny. The notes, important in the case of an author whose French is not easy to young English students, are careful and satisfactory.

*Second Latin Lessons*. By C. M. Dix. (Rivingtons.)—It is becoming difficult to discriminate between the merits of the many Latin lesson-books now being issued by various publishers. Mr. Dix has written a book on the following plan. On pp. 1 and 2 will be found a simple piece of Latin on the subject 'How Troy was Taken'; on pp. 66 and 67 English sentences on the words and constructions found in the Latin reading; and on pp. 111-113 notes and grammar derived from the same passage. The points which it is wished to make should certainly be thus driven home. The book is intended to lead up to the reading of authors with intelligence and accuracy. It is clearly printed, and as good as most of its competitors.

Yet another Latin course (in two parts) for beginners, *Arnold's New Latin Course* (Arnold), has been arranged by Mr. R. M. Allardyce, whose object is "to provide continuous reading-matter from the earliest stages, combining thorough drill in grammar with daily practice in translation." The book goes slowly, and is the work of a man who has tested his pages in class. But it bears a family resemblance to all the Latin courses

published during the last ten years: we find nothing novel in it, and certainly nothing to justify the gratuitous advice to teachers offered in the prefaces to both parts. It may be well to assume nothing in the pupil, but it is perhaps a little exuberant solemnly to warn teachers that "each group of lessons must be thoroughly learned by the class before further advance is made," and so on. Really Mr. Allardyce seems over-anxious *pisces nature docere*.

#### ENGLISH.

*English Composition, with Chapters on Précis-Writing, Prosody, and Style*, by William Murison (Cambridge University Press), is a thorough and excellent piece of work. The author has ample experience as a teacher, and arranges his matter well. Further, he is distinctly entertaining in the examples he gives of incorrect writing, while those mentioned as models are usually much to the point. The section concerning 'The Essay' affords some excellent hints. That on 'Melody' is interesting, and novel, we think, in this sort of book. Regarding models of style it is said that

"the student will benefit by carefully studying Addison, Goldsmith, and Macaulay. It must not be understood that other essayists should be neglected; but these three are likely to be most suitable for beginners. And if only one can be studied, let that one be Goldsmith."

This is good advice, and we may add that, if Goldsmith seems out of date to an impatient modern, Froude's 'Short Studies' should be chosen. One of the merits of Mr. Murison is his avoidance of cut-and-dried methods. He knows that equally good results are often attained in different ways.

The aim of *Words: their Origin and Use*, by F. W. Chambers and A. J. Ker (Blackie & Son), is "to bring the meaning of words and their derivation into intimate connection with their use" by a series of "lessons," each dealing with a separate group of what may be termed parent words, and illustrated, where possible, by excerpts from English literature. As is fitting, the wider field of philological study does not enter into the scheme, which, apart from words of intrinsic interest as marking change in social custom and opinion, contents itself mainly with Latin and Greek derivatives, the former being treated in Book I., the latter in Book II. The system is clear and well thought out, and the venture is likely to prove of real service in furnishing the generation to come with a wide vocabulary, and the capacity for using it with intelligence. Each volume is provided with a companion "Teacher's Edition," containing suitable notes and suggestions.

Mr. Frowde has reissued in one volume the various Oxford editions of *Milton's Minor Poems*. Most of the work of annotation was done some years since, and well done, by Prof. Oliver Elton. Here and there the edition of the same poems by Prof. Martin W. Sampson suggests a little revision.

Mr. Rankin Wenlock, the compiler of *Dictation Exercises from Standard Authors* (Macmillan), has provided a good selection from our best writers, and, preceding each extract, a group of the most troublesome words, the meanings of which are arranged as a vocabulary at the end of the book. Many teachers, having their own ideas of conducting a dictation lesson, will not agree with the writer in all the rules given in the Introduction, but of the excellence of the exercises there cannot be a doubt.

*English Literature*. By F. J. Rahtz.—*Selections from English Literature, 1350-1700*. By the same. (Methuen.)—In the Preface to his 'English Literature' Mr. Rahtz explains that the volume is "primarily intended for pupils in the Upper Forms of Secondary Schools," but "will be found equally suitable for the general reader." It aims at being something more than a mere primer, but as it contains only 238 pages, it is necessarily compressed. An author thus *spatiis inclusus iniquis* cannot really expect to give critical accounts of various styles which are satisfactory. Mr. Rahtz's frequent use of the words "splendid" and "splendidly" in this part of his work cannot be called critical. On general movements and developments he is very readable, and has wisely taken note of foreign influences, though insufficiently of Latin and Greek.

The statement that "Wordsworth first revived the fame of Milton by his sonnet beginning 'Milton, thou shouldst be living at this hour,'" is rather surprising. Regarding 'Paradise Lost' we read:—

"The exact number of syllables and the accent are strictly maintained; but the pause in the line—the caesura—is most varied, occurring after any syllable."

This is not adequate, or, at any rate, does not bring out that quality of Milton's blank verse which is due to the study of the varieties of the Greek iambic. In the account of Dryden's critical work his learning should have been emphasized. Wordsworth's philosophy is described as "simple," but no Platonist can be simple to the ordinary person. We should not describe any of Coleridge's poems as "ghastly." It is only fair to say that many of the critical accounts show good judgment. The period nearest to our own times is but thinly represented. Macaulay, Carlyle, and Ruskin are treated, but nothing is said of Froude and Newman. The paragraph concerning Meredith is singularly jejune.

The book includes questions at the end of each chapter, and will have its uses for examinations which necessitate a certain amount of "cram." But the "general reader" should certainly seek for a longer survey.

The accompanying volume of 'Selections' is judicious, and we are glad to see that in verse complete poems have been given where space would permit.

To compile a series of selections with intent to implant and develop a poetic sense in the young, as is suggested by the title given to *Chambers's Progressive Poetry*, Parts I.-VI., would be a task of much value and some nicety; but this Messrs. R. C. H. Morison and W. Woodburn do not seem to have attempted. Though Shakespeare makes a single appearance in Book VI., accompanied by Keats, Browning, and Swinburne, and in the preceding "Books" Tennyson, Thackeray, Longfellow, Stevenson, Bryant, Mr. Newbolt, Mr. Noyes, Mr. Austin Dobson, and other notable names are to be found, the editors have shown—in view of the title—undue favour to the little-known and obscure, while more than one of the pieces chosen can scarcely be classed as poetry at all. To each volume is appended a succession of brief 'Notes on Authors,' together with a somewhat elementary list of 'Notes and Explanations'; but it is not easy to divine the method of selection which has been adopted, nor—except as a convenient storehouse for purposes of repetition—the precise educational need which the series is intended to supply.

*Gatty's Parables from Nature, Milton's Areopagitica, and other Prose Writings, Boswell's Life of Johnson, 1763-7, and Essays from 'The Spectator'* are recent additions to Messrs. Blackie's "English Texts," a series which is remarkably cheap, and shows a catholic taste in selection. The brief introductions are sufficient.

In the same publishers' "English Classics," a series designed for use by small boys, we have *Macaulay's Armada, Horatius, Lake Regillus, &c.*, with introductions and notes. This paper booklet costs only sixpence, and will answer its purpose well. We have used several specimens of the series, and found the annotations very satisfactory.

To the "Series of English Texts for Schools" (Dent) Burke's *Reflections on the French Revolution*, edited by Mr. A. J. Grieve, is a useful addition. Mr. Grieve supplies an adequate biographical introduction, including a brief estimate of his author's place in the history of thought, which should be sufficiently clear for the youthful; while the notes, a constant necessity in this case, are full and always to the point.

Two recent additions to "English Literature for Secondary Schools" (Macmillan) are *Plutarch's Life of Julius Cæsar: North's Translation*, edited by Mr. H. W. M. Parr, and *Narratives from Gibbon's 'Decline and Fall of the Roman Empire': First Series*, edited by Mr. J. H. Fowler. Both volumes are to be had at a very moderate price, and the annotation is just what is required.

*The Bible Reader: Part IV. The Message of the Prophets: Solomon to the Captivity*, by E. Nixon and H. R. Steel (Fisher Unwin), is a classbook for older pupils, containing a mixture of commentary and pieces quoted from the Revised Version. Throughout the somewhat disturbing results of the Higher Criticism are seen, e.g., we read of Isaiah xxxviii. as "a beautiful song of thanksgiving, which is put into Hezekiah's mouth, though it was probably written later, and inserted here as a reverent and suitable expression of the king's feelings."

If these theories of extensive late editing are believed, they should certainly be faced, and the writers have throughout a good grasp of their subject, and rightly put forward the personal feelings and motives of the chief actors. There is, perhaps, a little sermonizing which is unnecessary. Miracles are, we notice, said to be due largely to a misunderstanding of things modern science has made plain.

*The First Book of Kings*, edited by the Rev. H. C. O. Lanchester, and *Peter, John, and Jude*, edited by the Rev. C. M. Blagden, are recent additions to "The Revised Version edited for Use in Schools" (Cambridge University Press). The notes and introductions are laudably concise, and present in a convenient form the results of scholarly research.

*Aladdin and other Tales from the 'Arabian Nights'* belongs to Messrs. Blackie's "Stories Old and New," prepared specially for children of eight to ten. The illustrations, both plain and coloured, are decidedly attractive, but the text, though it is simple enough, betrays a looseness in grammar and an occasional clumsiness of expression of which we cannot approve.

### OUR LIBRARY TABLE.

MESSRS. CONSTABLE have published in the "Édition de Luxe" of George Meredith's works, which is to be distinguished from "The Memorial Edition," an extra vol. xxxiii., which is vol. iv. of the 'Poems.' Possessors of the aforesaid handsome issue will be glad to add to it the new volume. It contains 'Odes in Contribution to the Song of French History' (1898), 'A Reading of Life' (1901), translations from the 'Iliad' and 'Mistral,' 'Last Poems' (1909), and 'Poems written in Youth.' The tribute to Milton read at the British Academy celebration is included, and echoes the imagery of Tennyson's *aleaics* to the poet. The Homeric renderings are in the metre of the original, and no more successful than other attempts of the sort. Meredith showed ingenuity in the making of spondee—always a difficulty in English—by compound words such as "wealth-store," "death-stroke," "sky-vault," and "nought-worth"; but his lines will not bear the critical analysis of a metrist.

The last verse of 'Ireland' begins:—

Too long the pair have danced in mud,  
With no advance from sun to sun.  
Ah, what a bounding course of blood  
Has England with an Ireland one

If this were the text of an ancient classic, conjecture would be busy with the last word.

*The Southern South.* By Albert Bushnell Hart. (Appleton & Co.)—*The American Hope.* By William Morse Cole. (Same publishers.)—*A Modern Outlook.* By J. A. Hobson. (Herbert & Daniel.)—As all three of these authors deal with the United States (though Mr. Hobson has four sheaves of essays on other subjects), it is convenient to consider their works as if they were contained in one and the same volume.

British readers will be amazed by 'The Southern South.' It gives an idea of rancour against colour in "the habitat of the black" which could not be gathered from sporadic reports of lynchings. For instance, we are told that "two counties in North Carolina (Mitchell and Watauga) undertake to exclude negroes," and that "people who attempt to go through there with a black driver are confronted by such signs as 'Nigger, keep out of this county!'" Evidence points to the deliberate withholding of the suffrage from the negro in many cases, as in Alabama only about 5,000 are registered out of 100,000 coloured men of voting age. The negro is "commonly not admitted to white theaters, concerts, and other similar performances" in the Southern States; and when one reflects that this prohibition applies to more than a fourth of the total population, the hardness of the prejudice dictating it will be appreciated. Prof. Hart frankly admits the low moral status of the Southern negro, but he asserts that the provision made for the education of negroes is grotesquely inadequate: "In a town with perhaps 2,000 negroes there is sometimes only one negro teacher." Prof. Hart is not an optimist, but he thinks that the black and white races "can live alongside, and co-operate." It is regrettable that he occasionally leaves the reader to infer or imagine dates. There is, however, a valuable mass of digested information in his book, which is provided with a map and statistical tables.

In Mr. Cole's idealistic work there is little room for the negro except as an ugly warning. The author is a severe altruist, intolerant

of ordinary sensuality, and strongly rhetorical at its expense. He claims that Americans are "idealists," and surprises us with the statement that the American "does commonly surrender individuality in enthusiasm for something too big to bear any one's name." Of such faith his hope of the "reconciliation" of his country to God's "ways" is the appropriate fruit.

Mr. Hobson's American chapters show a strong antipathy to Mr. Roosevelt and an even stronger admiration for President Lincoln, who "stands, and long will stand, as the most effective personality which democracy has yet produced." He sees a danger of insurrection in the relations between capital and labour in the States. He is unduly severe on American humour, and quotes some specimens of it as unworthy of print which may easily win a smile from the reader.

One is both interested and irritated by Mr. Hobson's observations on literature. Instead of taking the trouble to dig up a fine poem or tale that has really been buried, he recalls works by living celebrities whose trumpets are daily blown. He says that 'Erewhon' was "quietly smothered," when, as a matter of fact, it entered its fifth edition in 1873—a year after its appearance. His eulogy of Tom Paine is a manly, serviceable utterance; and his witty essay 'Co-partnership in Nature' may be recommended to all who view too seriously their property in land.

*Modern Greek-English Dictionary, with a Cypriot Vocabulary.* By A. Kyriakides. (Athens, A. Constantinides.)—This is the second edition of a work which has been already published in Nikosia, and is now issued enlarged and corrected. It contains 908 pages, but this is far from exhausting the wealth of the modern language. The compiler of such a work has a difficult task, because of the artificial language which is current in newspapers and in learned books, but never heard on human lips except in Parliament or formal lectures. A dictionary ought to mark the real Greek words in some way, as Jannaris does in his admirable English-Greek dictionary. It is a great misfortune that Jannaris died without producing the Greek-English dictionary for which he was preparing: the work still remains to be done. There is a full Cypriot vocabulary already in existence; on comparing it with this, we find that each contains words omitted by the other. It should be added that although this is not the ideal dictionary, it contains enough for the needs of the ordinary reader, and is not unwieldy in form.

*The Buckle My Shoe Picture Book, containing One, Two, Buckle my Shoe; A Gaping-Wide-Mouth-Waddling Frog; and My Mother.* By Walter Crane. (John Lane.)—There is no need to dilate afresh on the high merit of these charming picture-books, now reprinted under one cover. There have been many more whimsical makers of children's books than Mr. Walter Crane, but none more graceful, accomplished in style, and refined in spirit.

In his Preface Mr. Crane apologizes for having placed 'My Mother' in the company of the two nonsense-books which precede it. But, whatever difference in spirit there may be, nobody is likely to regret the appearance in any reasonable company of this beautiful tribute to motherhood. We should like to see it within the reach of every child.

The colour-printing in the book—carried



out, it is satisfactory to notice, in England—is admirable in its reproduction of wash effects. And beyond and above all this, Mr. Crane's work is always free from the charge of aiming at the child and hitting only the grown-up. This Picture-Book is essentially a book for the children.

MESSRS. CHAPMAN & HALL send us the first volumes of their new "Centenary Edition" of Dickens, which includes all the original illustrations, and a short Bibliographical Note. The type is good; the binding in green is tasteful; and the reproductions, by a new process, of the original plates and blocks are very satisfactory, being far preferable to the old worn impressions. As the issue may fairly be called a "library edition," it is certainly sold at a very moderate price, and should have a wide success.

### THE TEACHING OF CLASSICS.

CLASSICAL study cannot be properly considered apart from the other schoolwork. A good deal of harm has come from doing this; thus the internecine strife of subjects has been encouraged, and those benefits lost which might be gained by making the various parts of the schoolwork help each other. To take the languages, which are my special concern here: much of the time allotted to classics is now used up in teaching English, because English is not taught by itself. If, however, a complete course of English is part of the schoolwork, the classical hours can be given to classics. Then, again, French is not a rival of Latin, but a useful introduction to Latin; and if Latin be learnt before Greek, Latin can be made to help Greek. To take an example: one who has learnt his Latin grammar, including *bonus, bona, bonum*, may take *καλός, καλή, καλόν*, in his first Greek lesson, without waiting for the "second declension."

Certain principles may now, I hope, be taken for granted. We may assume (1) that English must be taught in advance of other languages, and that it will continue to be taught all through the school life: I mean, not only such subjects as history and geography taught through English, but the direct study of the use of English, composition, and literature; (2) that foreign languages must begin one at a time, no new one to be tried until the one before is familiar up to a certain standard; (3) that the hours allotted must be enough to attain this standard; (4) that the hours allotted must be proportioned to the age and mental strength of the pupils.

The interval really wanted for (2) is generally admitted to be two years for the average; clever boys will do it quicker, and these intervals really mark stages rather than ages. The time wanted for (3) and (4) is one lesson a day, of half an hour, three quarters, or an hour according to age or stage. These principles are recognized now by the Report of the Classical Association on a four years' course of Latin work. It is important to notice that the effect of one lesson a day is greater than the effect of double lessons every other day, at least in the early and middle stages of school life. It is even more important to know that too much time does harm; it not only causes a distaste which (as Quintilian pointed out) may last into those years when the study would have been suitable, so as never to be eradicated, but it also dulls the learner's faculties. It is the breach of this principle and of (2) which causes the fact that lads of nineteen do not

know Latin and Greek after spending ten years in trying to learn them. It follows also from (4) that the study of foreign languages must not begin too young. Here, again, there are fallacies current. A French nurse cannot teach children to express anything but their thoughts or her own; and what is the range of either? If she has faults, the children will learn those faults. The faculty of imitating sounds lasts to the age of ten, or even later; if it be trained before it would naturally go, it will last for life. A good master in a school can teach all that the best nurse or governess could teach, and he can do it better and quicker.

By experiment, we have found that it is of no use to begin French before nine, and probably not before ten; and whenever begun, the pupils are at much the same stage when they are twelve. If this be normal, as we believe it to be, the outline of the language course is settled: Language A begins at 9 or 10; B at 12; C at 14; D, if any, at 16. If D be learnt, one of the others should be dropped out of the school course, since it is not profitable to study more than three at one time; A may easily be dropped, since the pupils will know it quite familiarly by that time, and they can keep it up for use and amusement.

French (or some other modern language) will be the first to be studied, as probably all will agree. The reason is that a modern language is more like ours in form and content, and that it is best to begin with the more like and go on to the less like.

It will be seen that these principles imply that Greek ought not to begin in the preparatory schools, as it now does; and that those public schools which put Greek in their entrance and scholarship examinations are doing mischief to very nearly every boy that comes under their influence. They are also defeating their own avowed end, because the result is that Greek is not so well learnt as it would be if it were postponed.

A very important point is the standard of accuracy. In language-work the common pass-mark of 33 per cent is really worth nothing at all. But if the tasks set are properly graduated, and if certain precautions are taken that I shall describe later, there is no reason why the pupils should not be generally right—that is, that the mark of satisfaction should be 80 to 90 per cent. The effect of making continual mistakes is most demoralizing to the mind; the pupil ceases to distinguish between sense and nonsense, and gives up intellectual effort as hopeless. On the contrary, if he finds that a reasonable effort will make him right, he gains confidence, and with confidence strength, and develops a conscience in things of the intellect.

It is further essential to good work that the pupil should be happy in doing it. If he is dull, unwilling, unhappy, seek the cause in yourself, or in some earlier teacher. It is unfortunately true that boys are spoilt for good if they are badly taught up to the age of fourteen or fifteen; and they are badly taught if the principles above outlined are neglected. The mischief done in these early years is usually incurable.

The arrangement of the time-table, which has been our topic so far, is only half the battle: the question of method is the other half. How much depends on this no one can understand unless he has learnt it by experience. It is now generally agreed that modern languages ought to be taught on what is called the Direct Method. It is so called because the learner links a new word directly to the thought, act, or thing it describes, without the aid of an English word—that is, without consciously trans-

lating it. He first learns French, for example, as he learnt English, only faster and in systematic order, by doing things and describing his acts as he does them, or by pointing to a thing and naming it, or speaking about it. This plan was devised by men who wanted the shortest cut to a practical end; and they surprised the world, perhaps themselves also, by showing that the same road was the shortest cut to intelligent and sympathetic study of the best literature.

If it is the right way to teach a modern language, it is the right way to teach an ancient language: at least, those who think it is not have the burden of proof, and to prove their case they must disprove the principles which the modern language teachers have proved to be true. As a matter of fact, having tried it for eight years along with my fellow-masters, I am satisfied that the Direct Method is the right way to teach Latin and Greek, to attain a far better result in one-fourth of the time. There is only one difficulty in the way: that most teachers of Latin and Greek do not know the languages well enough to use them readily; and for that there is only one cure, to learn how. All that is wanted is practice. It would be worth a great deal more trouble than it really costs to get the benefits that it brings.

The key of the arch is oral practice. To learn a new speech a great deal of practice is wanted. It is not enough to give one Latin sentence as a specimen, and then a dozen English sentences to be modelled upon it. The learner ought to hear the type a hundred times in different connexions, and to repeat it himself a score or more: when he knows it, he may write some specimens down; but where is the use of writing down mistakes? Let mistakes be made orally, corrected at once, and forgotten; but if the learner writes his mistakes down, whatever he forgets he will not forget them.

The importance of oral practice does not end here. It is an incomparable means of holding the attention. At any moment, any one may be called on to answer a question, and some one else is expected to supply the answer if the first fails: the pupils are to correct each other, and do so with great zest, and without any of the babyish inducements which have been devised to stimulate a jaded intelligence: such, I mean, as rival boats or cricket teams competing for marks. If the subject-matter of the lesson appeals to the pupils' intelligence, the intellectual interest keeps up without flagging: quite a new and pleasant experience for the school-master, if he has been used to the reluctant grind of the usual sort of middle form. This ready attention is also the means of keeping young spirits under discipline without effort. Most disorder in the schoolroom is due to boredom: take away boredom, and you have left to deal with only those very few spirits that are natural rebels, or who have been improperly brought up at home. Moreover the bar on speech can be removed without danger. Every pupil is expected to ask if there is anything he cannot understand; but since he must ask in a foreign language, he must think before speaking; his talkativeness is checked so far; and yet he may give vent to it if he will first make a mental effort. Thus every inducement is given him to make this effort. As a matter of fact, the result is, not disorder, but brisk and natural talk, which the master with his wider knowledge can check in a moment by some sentence which is a little too hard for the boys to understand at once. With oral work, too, the master can test at every step whether his lessons are being learnt or not, and to make finally sure, he has the written exercise at the end.

When the lesson has been learnt, to write it is not only a test; for writing calls out other faculties, and sets up other associations, which are necessary for thorough learning. As time goes on, writing may be used more and more, and the final stage is like that of other systems.

The plan here outlined decides the vocabulary of the early lessons. This will not be the vocabulary of Julius Caesar or that of Virgil; but it will of course include a large number of words used by those authors. It will be, however, that of daily life: common acts, the sights of the world, town and country, articles of use and furniture, parts of the body, and so forth. There is really no harm done if you can say "Shut the door" in Latin: to do so will not spoil your literary sense, although to study a Latin or Greek exercise book carefully will go a long way towards spoiling a literary sense, besides suggesting that the ancients talked nonsense. It is nonsense to any boy to say, "The voice of the goddess is small"; but if he has practised his vocabulary on familiar topics, a set of disconnected sentences on this exercise will not seem nonsense to him, because he will understand the aim of it. Moreover, since we have to teach an elaborate accidence, we get better results by using a very few simple words and by expressing familiar thoughts. One thing at a time: grammar first, practised on simple thoughts; then literature, when the grammar has been learnt.

The grammar is of course the main difficulty at the beginning of things; and tables of forms have to be learnt somehow. But it makes a world of difference whether these are learnt before or after a lesson on them. If before, it is grind pure and simple: the reason is not understood, and the boys are in the position of the Chinese, who learn their complex symbols for fifteen years before they are explained. Hence the intellectual state of China. If the practice come first, the boy's natural curiosity is excited, and he is ready to learn the table which will help him to have a better time to-morrow. How this is worked out in detail I cannot say here: it gives scope for any amount of ingenuity. So do the questions which will practise grammatical forms, of which I may give one or two examples. We will suppose that *facio* has been learnt, and its like is to be practised.

*Magister.* Cape hunc librum. Quid facis?  
*Puer.* Capio hunc librum. (To the rest) Quid facio?  
*Pueri.* Capis illum librum.  
*Magister* (to the rest). Quid facit?  
*Pueri.* Capit illum librum.  
*Magister* (to two). Capite hos libros. Quid facitis?  
*Pueri duo.* Capimus hos libros.—Quid facimus?  
*Pueri ceteri.* Capitis illos libros.  
*Magister.* Quid faciunt?  
*Pueri.* Capiunt illos libros.

Here the whole present tense of *capio* has been gone through in use, and every one has taken part in it. If the master had called on one boy to repeat the present tense of *capio*, and if he had said it aright, it does not follow that he could have used it aright, or that the others could, or that they would have attended to him. If the master wants other tenses, he may ask: "Quid fecit," or "quid fecisti," or "quid fecisses si non dedissem," or "quid facies si non dederō." With the same simple materials he may ask:—

Quid rogo?  
*Puer.* Quid faciam rogas.  
*M.* Quid dixisti?  
*P.* Capere me librum dixi.  
*M.* Non dubium.....  
*P.* Non dubium est quin ceperim.

And so forth. Each day may have its new type of exercise, and it is quite easy to make the chief constructions familiar, as well as the portions of accidence chosen.

As a matter of fact, both syntax and accidence are thoroughly learnt in this manner, for use, although there are many catches that are asked in grammar papers which the pupils might not know in the intermediate stages. At the end, however, any test might be applied.

I take now the composition. The process in early stages will be to write down what has been practised orally, or the substance of it, or exercises upon it. Later, a piece of English based on the reading may be given, not to be literally translated, but as a basis for a Latin or Greek paragraph. The next stage will be that the master repeats a simple story, which he drives home by question and answer till it is known: new words and forms may be written down. The piece will then be reproduced from memory, in school or at home. The master must call attention to any words or constructions he wants to be used, and say that he expects them: in this way he can obtain practice in anything; do but tell them what you want, and the boys will give the required idioms rather too often than not often enough. Every now and then a few English sentences may also be given for exact translation, to illustrate something new or difficult, such as the gerundive, ablative absolute, purpose, consequence. This reproduction or free composition is capable of any number of gradations; for instance, the whole story may be treated as above, or its outline given to fill in, or only the theme.

As soon as the boys are able to read rapidly, the summary is the main kind of composition. Each day the boy will produce a brief summary, in the same language, of the last lesson; or the lessons may be grouped, and a summary given once a week. This not only teaches how to get at the sense of an author, but also enriches the vocabulary. As soon as the boy can handle his Latin or Greek easily, pieces of English may be set of the same style as the author, for translation; and this forms the final stage, the same, it will be seen, as under other systems. The open-scholarship standard is attained in a much shorter time by the method described, and with greater ease.

Verses can be done by clever boys without preliminary exercises, after reading, say, six books of Virgil or a couple of Greek plays; but it is a help to most to work for a term on an elementary Greek-verse book, and probably the same might be said of Latin verse if there were a good book to use.

We now come to the reading lesson. Here the cardinal principle is that the preparation is done in school, the revision at home: the reverse of the usual practice. When by the oral work the pupils are quite at their ease in simple Latin or Greek, they are ready to tackle an author if there be one simple enough, or a reading-book of stories. Each day the new work will be read aloud by the master, each boy asking in Latin or Greek for anything he does not understand: this the master will explain in the same language, and the boys all write the explanation in their notebooks. If there is time, the passage will now be read again by one or more boys. At home, they may write an English translation of the text, or prepare it for oral translation. The first part of next day's lesson is to hear one of these papers read, and to criticize it, in English; the master then collects all, and examines them later, offering remarks on

common mistakes if there are any. This method avoids all the stumbling classroom jargon which is so familiar to the school-master, and the English style is always decent, and often good, if English be taught in the school course. The versions also, like the free compositions, often reveal the writers' personalities in a most interesting way. Little touches of imagination or insight are seen where they were not expected. The habit of explaining and paraphrasing gives the master his chance to group synonyms, and later, to distinguish them by definition or example.

It is very remarkable how this adds interest to the sixth-form work. Here a large part of the work needs no translating: it may simply be read and enjoyed, with explanations where they are wanted. Occasional lessons on the art of translating, and occasional practice orally or in writing, are enough to give the necessary facility here. Generally, in beginning an author, there must be a good deal of translation until his style and words are familiar; but this can be dropped by degrees, and only the really difficult bits translated. Of course with authors like Thucydides, or Juvenal and Horace, or the tragic choruses, there is a great deal more translation needed than with Homer or Virgil. Even Thucydides, however, has considerable passages of quite simple reading; and as for Homer, after a few books we may read straight ahead with hardly a check. It is part of the system to take books and authors each as a whole, not in pieces. Every boy will read all Homer and Virgil, nearly all Sophocles, several plays of Plautus, and masses of all the chief authors. In the course of this reading, every important point of syntax will crop up, and it is fully explained once: then, when it appears again, the explanation can be revised. This makes it possible to get through the critical work without special hours, though occasional papers are set. Plain texts are always used for reading, the necessary notes (really very few) being made on the spot, references looked up and entered: then for revision, standard editions with notes, and good translations, may be used as a help. It is surprising how much that is read lingers in the memory of itself; notes also thus made are rarely forgotten. Best of all, however, is the literary interest, which can be got at the full in no other way; as a piece of music must be heard to be appreciated, so a piece of literature must be read aloud. The cadences of the languages, and their idioms, also become familiar thus as they cannot when learnt by the eye alone.

It will be observed that the work thus done implies that organic relation of parts which we postulated at the beginning. Each language is taught by itself, English, French, Latin, Greek, and German; when each has been learnt separately up to a given standard, they are brought into relation by translating. The Latin or Greek lesson is not a lesson in English, but a lesson in Latin or Greek; and since the language is its own medium, even when mistakes are corrected, or explanations given, the language is being practised, and no time is lost.

What I have written is only an outline, but I have said nothing that has not been tested, and proved to be true in our own experience. I venture to urge this on the consideration of those who believe in classical education. Thus we may obtain a result worth having, which will satisfy even captious critics; and that in so brief a space of time that no important subject need be neglected. W. H. D. ROUSE.



## F. J. AMOURS.

MUCH regret is felt in Scotland over the loss to philology and history occasioned by the death on the 9th inst., in his 69th year, of M. F. J. Amours. For more than thirty years resident in Glasgow, he had earned triple distinction as a French master, an English philologist, and a Scottish historical editor possessing an unrivalled knowledge of mediæval Scots. He had long rendered invaluable service as one of the goodly fellowship of the makers of Sir James Murray's great Dictionary. He edited for the Scottish Text Society in 1897 the 'Scottish Alliterative Poems,' to which his studies brought a flood of new light. His *magnum opus*, however, will certainly be his great edition of Wyntoun's 'Chronicle.' He completed the text in five volumes in 1908, and at the time of his death was far advanced with his weighty task of a sixth volume of introduction and notes. His circle fully recognized his unique scholarship, though it was a pity that his only decoration (that of Officier de l'Instruction Publique) should have come from his native France. The Scottish Text Society reckoned him its model editor, and his annotations form an historical and critical commentary of the first order. His personal quality was of so fine and staunch a sort that he enjoyed, besides an unusual share of friendships in private life, a degree of public esteem which was even wider and deeper than that which his reputation as a scholar had inspired.

## THE LIBRARY ASSOCIATION AT EXETER.

## II.

THE proceedings were continued on the morning of Wednesday, the 7th inst., when the President invited the delegates from Canada and the United States to address the meeting. Mr. Clement W. Andrews (John Crerar Library, Chicago) explained that there was no special type of American library. New varieties were constantly arising. Large industrial works were now establishing special technical libraries for their staff. Miss Aherne (editor of *Public Libraries*, Chicago) spoke of the children's libraries administered by trained women librarians. Dr. Locke (Toronto Public Library) said that Canada had never before been so closely allied in sentiment with the Mother-Country, a result largely due to the work of the public libraries in relation to education. Mr. Brown (State Librarian of Indiana) explained the nature of the State libraries, whose duty it was to collect, preserve, catalogue, and exchange all the publications of the various States of the Union. Miss Roberts (Newark, N.J.) gave her experience as a library hostess.

'Bookbinding in France' was the subject of a lantern lecture by Mr. C. J. Davenport (Superintendent of Bookbinding, British Museum), who described a number of specimens of royal and other fine bindings.

In the afternoon the delegates and members enjoyed a drive through picturesque scenery to Mamhead, where they were entertained at a garden party by Lady and Sir Robert Newman. In the evening the members were invited to an orchestral and vocal concert in Northernhay Park by the local committee.

On the Thursday morning Prof. A. Makepeace Forster (University College, Exeter) treated the subject of 'Books and Village Children' from the child's standpoint, show-

ing in a graphic manner by curves the ages at which children read. The love of reading reached its highest point at fourteen. The supply of books suitable from that age to seventeen was usually unsatisfactory. In the long and discursive discussion which followed there was no general consensus of opinion. Some speakers thought that libraries for the young should be select, and confined to the old favourites; while others advocated plenty of the most recent examples of literature for juveniles. The writers of children's books were criticized. The policy of allowing children free access to the contents of an adult's library was defended by some librarians, and blamed by others. The want of good books in out-of-the-way places was pointed out.

Papers by Miss M. P. Willcocks on 'The Analytic Library Catalogue,' and by Prof. W. J. Harte on 'The Public Library and the Teaching of History' were taken as read. Mr. Peddie reported on the Bibliographical and Library sections of the Brussels Conference; and reports on the work of the various committees of the Association were submitted by Mr. T. C. Abbott (Law and Parliamentary), Dr. E. A. Baker (Education), Mr. A. J. Philip (Book-Production), and Mr. H. R. Tedder (Publications).

A business meeting took place in the afternoon, when the Report of the Council was submitted. The Council stated that they had again elected Mr. H. R. Tedder, Hon. Treasurer, as chairman for the past year. During the period covered by the Report the Public Libraries Acts had been adopted at Clydebank, East Wynch, Llandrindod Wells, and Windermere. The educational work of the Association had been carried on as usual. Lectures had been given and Correspondence Classes held. The number of students had been extremely satisfactory. At the Professional Examination the number of entries reached the total of 275, an advance on all preceding years. A Conference had been held in November last between the Library Co-operation Committee of the Council and representatives of the London University Extension Board to consider the question of the provision in London public libraries of special facilities for students. The Council had regrouped the members in accordance with the classification laid down in the new by-law. Negotiations were almost completed for the taking over of new premises at 24, Bloomsbury Square. The efforts made to obtain a more satisfactory position for the Public Libraries Amendment Bill had not been successful. The Annual Meeting for 1911 would be held at Perth, and that for 1912 at Liverpool.

Certain alterations in the by-laws relating to Branch Associations having been agreed to, the meeting terminated with votes of thanks to the local authorities and others who had entertained the Association. The usual Conference Dinner was held in the evening at the Rougemont Hotel.

An exhibition of dictionaries and encyclopædias dealing with general and special subjects was held during the week. The books were lent for the purpose by the publishers.

On Friday the members made an excursion to Totnes, down the Dart to Dartmouth, and thence to Torquay by rail. Saturday was devoted to a trip to Plymouth to inspect the new library building.

Much of the success of the meeting was due to the admirable arrangements of the Local Committee through their chairman (Mr. J. G. Owen), and their local honorary secretaries (Mr. H. Lloyd Parry, Town Clerk, and Mr. H. Tapley-Soper, City Librarian), especially the last named.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Chapman (J. Wilbur), And Judas Iscariot, together with other Evangelistic Addresses, 5/  
Cunningham (W.), Christianity and Social Questions, 2/6 net.  
One of Messrs. Duckworth's Studies in Theology.  
Dawson (W. J.), The Divine Challenge, 3/6 net.  
Deissmann (Adolf), Light from the Ancient East: the New Testament illustrated by Recently Discovered Texts of the Græco-Roman World, 16/ net.  
Translated by Lionel R. M. Strachan  
Expositor's Greek Testament, Vols. IV. and V., each 28/  
Edited by Sir W. R. Nicoll.  
London Missionary Society Report, 1910, 1/6  
Momerie (Alfred Williams), Character, 3/6 net.  
Essays preached as sermons towards the close of 1899, edited by Mrs. Momerie.  
Muir (Rev. William), Christianity and Labour, 6/  
Orr (James), The Faith of a Modern Christian, 5/  
Palm (Theobald A.), The Faith of an Evolutionist, 2/6 net.  
A medical man's views on religion.  
Rolle (Richard) of Hampole, The Form of Perfect Living, and other Prose Treatises, 3/6 net.  
Rendered into modern English by Geraldine E. Hodgson.

## Fine Art and Archaeology.

- Bédier (Joseph), The Romance of Tristram and Iseult, 15/ net.  
Translated from the French by Florence Simmonds and illustrated in colour by Maurice Lalau.  
Coronation Service, 2/6 net.  
With introduction, notes, extracts from the Liber Regalis and Coronation Order of Charles I., historical accounts of Coronations, &c. Illustrated with reproductions of illuminations in mediæval Coronation MSS., &c., and edited by the Rev. Joseph H. Pemberton. Fifth edition, revised and enlarged.  
Lunn (Richard), Pottery: Vol. II. Decoration of Pottery, 5/ net.  
Handbook of practical pottery for art teachers and student.  
Osmaston (F. P. B.), The Paradise of Tintoretto, an Essay, 10/6  
With 30 illustrations.  
Seignobos (Charles), History of Ancient Civilization, 2/6 net.  
Popular edition.

## Poetry and Drama.

- Arnold's (Matthew) Oxford Poems ('The Scholar Gipsy' and 'Thyrsis') illustrated.  
The volume also contains accounts of the Hinkseys, the story of Ruskin's Road-makers, and rambles with Matthew Arnold, with guides to the country the poems illustrate, and 76 photographs by Henry W. Taunt.  
Book of the Lily, and other Verses, by a Sister of the Holy Cross.  
Most of these verses were first published in *The Ave Maria*.  
Carey (Winifred R.), Songs of Awakening, 1/ net.  
A collection of short poems. In the *Vigo Cabinet Series*.  
Head (Alice L.), Lotus Leaves, 2/6 net.  
Short poems.  
Maxim (Hudson), The Science of Poetry and the Philosophy of Language, 10/6 net.  
Illustrated by William Oberhardt. The author says that his main object has been to provide a practical method for literary criticism and analysis.  
Methley (Violet M.), Sauce for the Gander, and other Plays, 2/ net.  
Mount of Vision: a Book of English Mystic Verse, 2/6 net.  
Selected and arranged by Adeline Cashmore, with an introduction by Alice Meynell.  
Sale (M. O.), Sisters in Arms, and other Short Plays, in the Form of Trilogues, Duologues, and Monologues, 2/ net.  
Sharland (Rose E.), Exmoor Lyrics, and other Verses, 1/ net.  
Small People: a Little Book of Verse about Children for their Elders, 2/6 net.  
Chosen and edited by Thomas Burke.  
Tree (Sir Herbert Beerbohm), Henry VIII. and his Court, 1/ net.  
Second edition.  
Watt (Lauchlan Maclean), In Poets' Corner, 3/6  
A book of ballads and verse.

**Bibliography.**

Arabic and Persian Manuscripts in the Oriental Public Library at Bankipore: Vol. V. Arabic Medical Works.

Prepared by E. Denison Ross for the Government of Bengal.

Book-Prices Current, Part V., 25/6 per annum. Reader's Index, September and October: History and Art of Ancient Egypt, 1d.

The bi-monthly magazine of the Croydon Public Libraries.

**Philosophy.**

Al Ghazzali, *The Alchemy of Happiness*, 2/ net. Translated from the Hindustani by Claud Field for the Wisdom of the East Series.

**Political Economy.**

Eliot (C. W.), *The Future of Trades-Unionism and Capital in a Democracy*, 4/ net.

**History and Biography.**

Arbuthnot (Sir Alexander J.), *Memories of Rugby and India*, 15/ net.

Edited by Lady Arbuthnot, with 16 illustrations.

Bickley (Francis), *Kings' Favourites*, 10/6 net. Contains 12 illustrations.

Canterbury and York Society: *Diocesis Londoniensis, Registrum Radulphi Baldock, &c. Pars Secunda*.

Glasford (A. I. R.), *Sketches of Manchurian Battle-Fields*, with a Verbal Description of Southern Manchuria, 8/6 net.

An aid to the study of the Russo-Japanese War.

Guilbert (Yvette) and Simpson (Harold), *Yvette Guilbert: Struggles and Victories*, 10/6 net.

The original French and English are printed together.

Journals of the Continental Congress, 1774-89: Vol. XVI., 1780, January-May.

Edited from the original records in the Library of Congress by Gaillard Hunt.

Trotter (Lionel J.), *Warren Hastings*, 1/ net. In Everyman's Library.

**Geography and Travel.**

Leland (John), *Itinerary*, Parts IX., X., XI., 18/ net.

Edited by L. T. Smith.

**Education.**

Hongkong University, *Objects, History, Present Position, and Prospects*, with Appendices containing Estimates of Revenue and Expenditure, Plans of Buildings, &c.

Contains also the speeches delivered at the laying of the foundation stone on March 16.

Paton's Guide to Continental Schools, 1910. Fifth issue, illustrated.

Paton's List of Schools and Tutors, 1910-11, 2/ Thirteenth issue.

Penstone (M. M.), *Town Study*, 4/ net.

Suggestions for a course of lessons preliminary to the study of civics, with illustrations.

Teaching of Latin at the Perse School, Cambridge, 6d.

No. 1 of Educational Experiments in Secondary Schools. See Dr. Rouse's article on p. 323.

**Philology.**

Armbruster (C. H.), *Initia Amharica*, an Introduction to Spoken Amharic: Part II. English-Amharic Vocabulary, with Phrases, 15/ net.

Beowulf, 9/ net.

Edited, with introduction, bibliography, notes, glossary, and appendixes, by W. J. Sedgfield.

Classical Review, September, 1/ net.

Linforth (Ivan M.), *Epaphos and the Egyptian Apis*.

One of the University of California Publications in Classical Philology.

**School-Books.**

Band of Hope Album, Historical Course, 1d.

Issued by the Church of England Temperance Society.

Bailey (G. H.), *Chemistry for Matriculation*, 5/6 In the University Tutorial Series.

Davison (Charles), *A Classbook of Trigonometry*, 3/

Greek Unseens, 2/

A hundred passages for translation at sight in junior classes, selected with introduction by William Lobban.

Sanders (Henry J.), *Elementary Graphs: Algebra; Arithmetic*, 8d. net each.

Both contain many illustrations.

Sanders (Henry J.), *Intermediate Arithmetic and Geometry*, 1/6

Includes diagrams for some of the exercises.

Thomson (C. Linklater), *A Child's Story of Great Britain*, 1/6; *A First Book in English Literature*, Part V. 2/6

**Science.**

Berkeley (Comyns), *Gynaecology for Nurses and Gynaecological Nursing*, 2/6 net.

Brauns (Dr. Reinard), *The Mineral Kingdom*, Part XIV., 2/ net.

Translated, with additions, by L. J. Spencer. For notice of Part XII. see *Athen.*, July 23, p. 101.

British Rainfall, 1909, as recorded by more than 4,500 Observers in Great Britain and Ireland, and discussed, with Articles upon Various Branches of Rainfall Work, by Hugh Robert Mill, 10/

With maps and illustrations.

Chapin (C. V.), *The Sources and Modes of Infection*, 12/6 net.

Cramp (William), *Continuous-Current Machine Design*, 5/ net.

Gallatly (William), *The Modern Geometry of the Triangle*, 2/6

Treats of Lemoine and Brocard Points, Angular and Tripolar Co-ordinates, Pedal and Antipedal Triangles, the Medial Triangle, Simson's Line, the Orthopole, and Orthogonal Projection.

Gunn (James), *The Practical Design of Motor-Cars*, 10/6 net.

Jackson (A. Bruce), *Catalogue of Hardy Trees and Shrubs growing in the Grounds of Syon House, Brentford*.

Mott (F. W.), *The Brain and the Voice in Speech and Song*, 2/6 net.

In Harper's Library of Living Thought.

Münsterberg (Hugo), *Problems of To-day*, from the Point of View of a Psychologist, 7/6 net.

Smithsonian Miscellaneous Collections: *Cambrian Geology and Paleontology*: 1934, Olenellus and other Genera of the Mesonacidae; 1939, Pre-Cambrian Rocks of the Bow River Valley, Alberta, Canada; 1940, Abrupt Appearance of the Cambrian Fauna on the North American Continent, all by Charles D. Walcott.

Woodward (Horace B.), *The Geology of Water-Supply*, 7/6 net.

**Juvenile Books.**

Cody (Rev. H. A.), *On Trail and Rapid by Dog-Sled and Canoe*, 2/6

The story of Bishop Bompas's life amongst the Red Indians and Eskimo, told for boys and girls, with 27 illustrations.

Hyrt (H. W. G.), *Adventures among the Red Indians*, 5/

Incidents and perils amongst the Indians of North and South America, with 16 illustrations.

Vereker (J.), *Our Roll of Honour*, 3/6

Fifteen biographical sketches for young people, with portraits.

**Fiction.**

Adair (Cecil), *The Dean's Daughter*, 6/

The adventures—matrimonial and other—of a clerical circle.

Bennett (Arnold), *Clayhanger*, 6/

The history of a man of the commercial classes from the time he leaves school till his marriage thirty years later.

Brebner (Percy J.), *The Brown Mask*, 6/

Adventures of a mysterious highwayman who is known only by his brown mask.

Demarest (Virginia), *The Fruit of Desire*, 6/

Relates the struggle of a man and woman against adversity and their own passion.

De Morgan (William), *An Affair of Dishonour*, 6/

A story of the days of the Restoration, which is a new departure for the author.

Dickens, Centenary Edition: *The Adventures of Oliver Twist*, with 24 illustrations; *Sketches by Boz*, 2 vols., 3/6 each. See *Athen.*, p. 323.

Durrant (W. Scott), *Cross and Dagger: the Crusade of the Children*, 1212, 3/6

Deals with the crusade of a multitude of children to recover the Holy Land, and tells the adventures of two cousins, one of whom enters the service of the Sultan of Egypt, while the other is taken to an Assassin's castle. All the Oriental details are founded on documentary evidence.

Hewlett (Maurice), *Rest Harrow: a Comedy of Resolution*, 6/

A continuation of the career of Sanchia Percival and John Senhouse.

Jordan (Humphrey), *My Lady of Intrigue*, 6/

A tale of the Court of Louis XIII. Introducing Richelieu.

Lewis (Arthur), *The Pilgrim*, 6/

A story of the Court of Gregory VII. with a Welsh pilgrim as the central figure.

Marks (Jeannette), *Through Welsh Doorways*, 3/6 net.

A collection of Welsh stories.

Muir (Ward), *The Amazing Mutes, their Week in Lovely Lucerne*, 6/

A story of the complications due to a man's enlisting himself as a guide in order to follow a pretty face.

Newte (Horace W. C.), *The Sins of the Children: a Study in Social Values*, 6/

Shows how snobbery in lower-middle-class life met with its deserts.

Oppenheim (E. Phillips), *The Missing Delora*, 6/

One of the author's stories of adventure and villainy.

Page (Gertrude), *Two Lovers and a Lighthouse*, 3/6

Tells of the love of a Cabinet Minister for one rescued from the streets, though of noble birth.

Præd (Mrs. Campbell), *Opal Fire*, 6/

The author carries the reader into the heart of the Australian bush.

Reynolds (Mrs. Fred), *The Forsythe Way*, 6/

A tale of the impersonation of an heir.

Royle (Edwin Milton), *The Silent Call*, 6/

A study of an Englishman who yearns for the free life of the ranch.

Smith (F. Berkeley), *A Village of Vagabonds*, 6/

The chief vagabond is an American artist, and the scene is laid in Normandy.

Stone (Christopher), *The Noise of Life*, 6/

Deals with the events leading up to, and resulting from, the return of a poet, a confirmed opium-eater, to his wife and son and friends.

Vallings (Harold), *Sir Hender O'Halloran, V.C.*, 6/

A tale of modern Bath.

White (Fred. M.), *The White Bride*, 6/

The story of a country banker and his matrimonial designs for his pretty offspring.

Wild Olive, 6/

A study of modern American temperament and the power of love, in which an escaped convict is a leading figure.

**General Literature.**

Boyd (Capt. F. F.), *Strategy in a Nutshell*, 1/6 net.

Attempts to compress within a small space the elements of strategy, in order to assist candidates at Army examinations.

Chatterton (E. Keble), *The Romance of the Ship: the Story of her Origin and Evolution*, 5/

In the Library of Romance, with 33 illustrations.

Hoult (Powis), *A Dictionary of some Theosophical Terms*, 5/ net.

Knight Errant and his Doughty Deeds: the Story of Amadis of Gaul, 5/

Edited by Norman J. Davidson, with 8 illustrations in colour by H. M. Brock.

Temperley (Harold W. V.), *Senates and Upper Chambers, their Use and Function in the Modern State, with a Chapter on the Reform of the House of Lords*, 5/ net.

Originally a series of lectures delivered at different times at Cambridge and elsewhere.

**Pamphlets.**

Mead (Edwin D.), *The Results of the Two Hague Conferences and the Demands upon the Third Conference*.

Mead (Lucia Ames), *Educational Organizations promoting International Friendship*.

Both issued by the International School of Peace, Boston.

Pulsford (Senator), *The Empire Aspect of Preference*, 1d.

**FOREIGN.****Fine Art and Archaeology.**

Bruel (L.), *Cluni, Album historique et archéologique*, 10fr.

Sandier (A.), *Les Cartons de la Manufacture nationale de Sèvres (Époques Louis XVI. et Empire)*, 50fr.

**Bibliography.**

Dahl (Svend), *Bibliotheca Zoologica Danica, 1876-1906*.

**History.**

Revue historique, septembre-octobre, 6fr.

Contains a notice of Léopold Delisle by M. C. Bémont, and some useful bibliography of recent historical work in various countries and periods.

**Philology.**

Herwerden (H. van), *Lexicon Græcum Supplementum et Dialecticum*, 2 parts, 48m.

Revised edition.

\* \* All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.



## Literary Gossip.

A BIOGRAPHY of the late Sir Woodbine Parish has been written by his granddaughter, Miss Nina Kay Shuttleworth. The memoir gives an account of the foundation and early history of the Argentine Republic, to which Sir Woodbine was sent by George Canning as Minister Plenipotentiary, seeing there in 1823 the formal recognition of the Republic. The book, which will be fully illustrated, will be published by Messrs. Smith & Elder in the autumn.

In his new novel 'The Osbornes,' which will be published by the same firm on the 27th of this month, Mr. E. F. Benson tells the story of a well-born girl who marries into a family of *nouveaux riches*, and, at first repelled by the artless vulgarity of her new connexions, is at last won over by discovering their underlying simplicity and greatness of heart.

THE October number of *The Dublin Review* will contain a poem, 'Carmen Genesis,' by Francis Thompson, and an article entitled 'What is Toleration?' by Mr. G. K. Chesterton. The editor, Mr. Wilfrid Ward, has a second article on Mr. Sneed-Cox's 'Life of Cardinal Vaughan'; Prof. Phillimore writes on 'St. Paulinus of Nola'; and 'The Causes of the Failure of the Russian Revolution' are discussed by Mr. Maurice Baring.

MESSRS. CONSTABLE announce for early publication 'Peers and Bureaucrats: Two Problems of English Government,' by Prof. Ramsay Muir. The writer discusses, first, the rapid growth of bureaucracy in England, and secondly, the much-debated question of a Second Chamber.

AMONG the theological announcements of Messrs. Hodder & Stoughton are 'Pictures from the Apostolic Church,' by Sir W. M. Ramsay; 'The Christian Certainty and the Modern Perplexity,' by Principal Garvie; and 'Sin as a Problem of To-day,' by Prof. James Orr.

THE same firm are bringing out 'The Spell of Egypt,' by Mr. Robert Hichens; 'The Lighter Side of my Official Life,' by Sir Robert Anderson, which has already attracted a good deal of attention in serial form; and 'The Round of the Clock,' by Sir W. Robertson Nicoll, illustrated by Mr. George Morrow.

MR. HEINEMANN is publishing next week Heine's memoirs, compiled and edited by Gustav Karpeles, and translated by Mr. Gilbert Cannan. These two volumes of memoirs contain much of Heine's own writings, though the actual work which he is supposed to have compiled before his death, was destroyed. Enough, however, remains, in combination with his letters and writings previously published, to form a record of his life.

AMONG Messrs. Chapman & Hall's announcements are 'The Romance of Bookselling: a History from the Earliest Times to the Twentieth Century,' by Mr. F. A. Mumby, with a complete biblio-

graphy by Mr. W. H. Peet; 'Letters of the English Seamen, 1587-1808,' edited by E. Hallam Moorhouse; and 'Studies in Chinese Religion,' by Mr. E. H. Parker.

As already announced, both Messrs. Meiklejohn & Holden and Mr. Fisher Unwin have in preparation books on Scottish poetry, edited respectively by Prof. Macneile Dixon and Sir George Douglas. In view of the confusion likely to ensue from the similarity of the titles first chosen, Messrs. Meiklejohn's book will be called 'The Edinburgh Book of Scottish Verse,' and Mr. Unwin's 'The Book of Scottish Poetry.'

MESSRS. GAY & HANCOCK will have ready next month 'The Suffragette,' by Miss Sylvia Pankhurst. The volume will be profusely illustrated, and Mrs. Pankhurst provides the Introduction.

THE CAMBRIDGE UNIVERSITY PRESS are publishing this month 'Fragments of Jewish Sectaries,' by Dr. S. Schechter, and 'Disarrangements of the Fourth Gospel,' by the Rev. F. Warburton Lewis.

BOOKS promised by the same Press shortly include 'A Companion to Latin Studies,' by Dr. J. E. Sandys; 'An Anthology of the Poetry in the Time of Shakespeare,' by Mr. W. T. Young; and Vol. VII. of 'The Cambridge History of English Literature,' 'Cavalier and Puritan.'

A SERIES of "Girton College Studies" is being begun with 'Commercial Relations of England and Scotland, 1603-1707,' by Theodora Keith, and 'British Credit in the Last Napoleonic War,' by Audrey Cunningham.

THE general interest aroused by the publication of M. Romain Rolland's romance in ten volumes entitled 'Jean Christophe' has led Mr. Heinemann to prepare translation of the first two, which he is publishing in one volume under the title of 'John Christopher: Dawn and Morning.'

A NOVEL by a new and anonymous writer, the daughter of a well-known woman of letters, will be published next month by Messrs. Herbert & Daniel under the title of 'Martha Vine: a Love-Story of Simple Life.' The complexity of the affections as distinct from the simplicity of the life depicted is the burden of the book, and is expressed by a motto quoted from an unpublished letter of George Meredith's: "Know that the heart is never simple."

THE October issue of *Chambers's Journal* will contain the following articles: 'Mrs. Gaskell and Cranford,' by Mrs. Helen Melville; 'The Romance of Extradition,' by a solicitor; 'The Palio of Siena,' by Mr. Basil Tozer; and 'The Queen of Miquelon,' by Mr. G. J. McCormac.

MESSRS. ROUTLEDGE announce 'The History of Europe in relation to that of Great Britain,' by Prof. C. S. Terry, in 2 vols., the first of which, 'Medieval,' will appear shortly; and an 'Introduction to the Study of Local History,' by Dr. J. E. Morris. Both these volumes are adapted to the requirements of the Board of Educa-

THE same publishers also promise a 'Thackeray Dictionary' and a 'Dictionary to the Waverley Novels of Sir Walter Scott.'

To the two volumes of 'The Life and Letters of Lafcadio Hearn,' Messrs. Constable are now about to add a third and final volume, 'Japanese Letters,' with an Introduction by Miss Elizabeth Bisland, who adds a study of Hearn as letter-writer and author.

Two further volumes of the Emerson Journals are shortly forthcoming from the same house, containing virtually all the hitherto unprinted matter written by Emerson from 1833 to 1837, and a new novel by Mr. Meredith Nicholson, whose 'House of a Thousand Candles' has won him many readers. 'The Siege of the Seven Suits' deals with the tribulations and adventures of two young women who live just outside New York in a palatial country house.

MOST of the American scholars who religiously spend their sabbatical year or summer holiday at the British Museum or the Record Office are now turning their faces homeward. Prof. Osgood of Columbia has been in this country for more than a year past, and has now sailed. The Carnegie Institution's representatives, Prof. Payson and Dr. Paullin, have continued Prof. Andrews's important 'Guide' for the period 1783 onwards; whilst Miss Davenport is compiling a remarkable list of all treaties in European archives concerning American interests. Profs. Haskins, Hull, and Crawford are amongst the other historical scholars who have come over from the States during the past summer; whilst there has been an increasing influx of younger students, amongst whom the names of Drs. Conyers Read and Howard Gray are known to English readers. Finally, it should be mentioned that several ladies are included amongst these learned visitors.

MESSRS. JARROLD's prize of 100*l.* for the best story for boys or girls brought hundreds of manuscripts, which kept four judges busy for several months. Out of five selected MSS., the award was finally secured by 'Uncle Hal,' the work of Lady MacAlister, the wife of the Vice-Chancellor of Glasgow University. This story will be issued immediately at a popular price.

THE death is announced this week of a popular French author of romances, M. Louis Bousсенard, who wrote many books, notably a 'Tour du Monde d'un Gamin de Paris.' One of his books appeared in an English translation in 1883 under the title of 'The Crusoes of Guiana; or, The White Tiger.' M. Bousсенard was 63 years of age.

THE death is announced of a well-known Edinburgh lawyer, Mr. J. Campbell Irons, aged 71. He was author of a book on 'Leith and its Antiquities' and a Life of Dr. Croll, the geologist. His 'Manual of Police Law and Practice,' 'Manual of the Licensing Laws,' and 'Manual of the Dean of Guild Law and Practice' are recognized as authoritative.

## SCIENCE

## OUR LIBRARY TABLE.

WE welcome a new and excellent series of "Readable Books in Natural Science" (Macmillan). "Broad views of scientific thought and progress are," says the 'Publishers' Note,' "secured best from books in which the methods and results of investigation are stated in language which is simple without being childish." A special point is also made of exalting the scientific spirit which leads men to devote their lives to research, or to work on when there is small hope of recognition. The little books before us, which are provided with ample illustrations, fulfil these aims so satisfactorily that they ought to be widely successful. Simplicity and lucidity, both rare things in these days, have been achieved.

Mr. E. E. Fournier in *Wonders of Physical Science* ranges from Archimedes to airships and flying machines, and includes some judicious remarks on modern electricity.

In *Tillers of the Ground* Miss Marion Newbiggin deals, in a lively and interesting style, with the efforts of man to maintain and improve agriculture. Difficulties in the growing of the date and the fig supply three chapters. Under 'Plant Breeding' there is a notice of Mendel's work and the neglect of his theories during his lifetime. Miss Newbiggin begins a sentence, "We all know the Arab proverb which says that..." This is foolish: there is no single Arab proverb that can be called common knowledge. The author, however, uses effectively folklore and legend to increase the interest of her narrative.

*Threads in the Web of Life*, by Margaret R. and J. Arthur Thomson, deals with the relations of man to the world of animals and insects, and affords a good means of instilling in young minds some idea of the wonderful work done by science in discovering cause and effect. The interrelations of animals, insects, and plants are also presented in a clear and attractive way. A chapter is devoted to 'Pasteur and his Work,' and another to 'Mosquitoes and Malaria,' an inquiry which needed for its successful issue admirable patience and considerable risk. The importance of small and apparently feeble creatures is one of the most striking things in the chain of life. Man can face the lion and the tiger, but he is often helpless when confronted with the locust:—

"We read of an American tobacco grower who planted forty thousand young tobacco plants near his house that he might watch them continually. A cloud of locusts darkened the sky, he rushed out, the black swarm settled on his crops, and in twenty seconds not a leaf remained."

The little volumes are printed in the excellent type which they deserve.

*Derbyshire*, by H. H. Arnold-Bemrose, is a recent addition to the "Cambridge County Geographies" (Cambridge University Press). The little volume embodies an enlightened conception of geography which goes beyond pure science. The best authorities have been used; the illustrations and maps are well done; and the book is a worthy addition to a series which has already made its mark.

*How to Teach Nature Study*, by Thomas W. Hoare (Sidgwick & Jackson), is described as "a practical working guide for teachers." The lessons put before the reader are evidently the work of an experienced hand, and, backed by abundance of illustrations, afford an excellent introduction to the subject.

*Pioneers of Progress*, with coloured illustrations and seven portraits, is a specimen of Messrs. Collins's "Clear-Type Press," and belongs to a Biographical Series in which the lives are selected as a centre for little discourses on scientific advance and research. Thus we hear of the Brunels and the Thames Tunnel, Lord Lister and antiseptic surgery, Wilhelm Röntgen and electric waves. We wish the little book every success, for it is clearly written, and free from clumsy English.

Of the various careers in India there is none more attractive to the average man, who likes a good deal of play along with his work, than the Forest Department. It has not the attractions to an ambitious man of the Civil Service or the Army, either in respect of pay or position, for the duties and responsibilities are of less importance than those of administering the country in peace, or protecting it and restoring order in time of war. Yet compared with other departments, such as Public Works, Police, &c., its greater independence, better stations, and more roving life, give it fascinations to which they cannot pretend. In this Forest Department Mr. E. P. Stebbing spent some sixteen years, during which he saw more by far of India than falls to the lot of most servants of Government. A result of this is the collection of a number of sketches under three main heads—Antlers, Horns, Pelts—entitled *Jungle By-Ways in India* (John Lane). These sketches, containing information about most of the animals which attract sportsmen, enlivened by descriptions of their pursuit, deserve praise. There is little to criticize; the author, following Southern Indian custom, calls the gaur (*Bos gaurus*) "bison," an error similar to that in the United States of calling bison "buffalo." The gaur is a wild bull or cow, and Mr. Stebbing seems to have confused it with the wild buffalo ("arna") of Assam. The horns of the gaur are short—the average (p. 105) of 2 ft. 7 in. is a full one; whereas those of the arna are long and widespread.

Further, Mr. Stebbing has little belief in the propagation of fever by mosquitoes; and he mentions a well-known danger to silent tracking or watching in "the intense desire to cough which often assails one." It is purely nervous, and generally the sinner is a native attendant who is overtaken at the supreme moment when success is dependent on absolute quiet.

The illustrations are good; the head-and-tail-pieces of chapters and other pen-and-ink sketches have much merit.

## Science Gossip.

THE CAMBRIDGE UNIVERSITY PRESS are adding to their series of "County Geographies" 'East London' and 'West London,' both by Mr. G. F. Bosworth.

MR. MURRAY will publish early in October Mr. E. A. Newell Arber's book on 'Plant Life in Alpine Switzerland.' It is fully

illustrated, and the author has attempted to steer clear of technicalities.

SOME recent "Command Papers" present features requiring a line of comment. The Annual Report of the Registrar-General for Ireland, printed for Parliament in a shape far larger than its more bulky rivals, reminds statisticians of the strange fact that while bent on securing statistical unity of treatment in the Empire, if not in the civilized world of the International Statistical Congress, we are wide as poles apart in the three kingdoms—statistically dis-United.

A NEW Report, destined to become annual, is that on Aeronautics, for the year 1909-10, from the "Advisory Committee" appointed on April 30th, 1909. It deals largely with the principles of "Stability," and with "Wind Structure" and force, under the heading 'Meteorology.' Its 150 pages cost no less than 8s. 5d., while the Fifth Annual Report of the Meteorological Committee for the year ended March 31st is to be bought for the modest price of 1s. 10d.

A SHILLING suffices to purchase the heavier, though more exciting folio volume of the Report for 1909 of the Inspectors of Explosive. Under the heading 'Foreign Accidents,' there first come three lines about "the Continent"; next, "Guernsey"; then, "Gold Coast," "Italy," "Norway," "South Africa—Natal"; and, lastly, "United States." Description and order are alike peculiar.

SOME odd reading is furnished by 'A Report of Proceedings at the Twentieth Annual Meeting of Authorities under the Sea Fisheries Regulation Act' (3d.). Mr. Archer of the Board of Agriculture had to point out to 57 representatives—mostly, if not all, from England and Wales—that their resolutions were far from resting on a wide base. Half our fish is caught in the North Sea, mostly at points nearer to Germany and the Scandinavian kingdoms than to our own coasts. Nearly a quarter of our supply is from the neighbourhood of Iceland. As much comes from Lapland and the Arctic Circle as from the Irish Sea.

THE death is announced in the United States of Miss Emily Blackwell, M.D., a pioneer in the medical education of women, and a skilled surgeon. She was born at Bristol in 1826, and was one of the founders in 1853, along with her sister Miss Elizabeth Blackwell, M.D., of the New York Infirmary for Women and Children, the first women's hospital in the States.

SIR WILLIAM CHRISTIE, the eighth Astronomer Royal, who succeeded Sir George Airy in 1881, will retire at the end of the present month. Prof. Dyson, Astronomer Royal for Scotland, has been nominated his successor. Sir William intends, we believe, to take up his residence at Warlingham, nearly due south of the great establishment with which he has been connected for forty years—eleven as Chief Assistant, and twenty-nine as Astronomer Royal.

MR. FRANK WATSON DYSON took his degree (as Second Wrangler) at Cambridge in 1889; and held the post of Chief Assistant at Greenwich from 1894 to 1905, when he was appointed Astronomer Royal for Scotland and Professor of Astronomy at the University of Edinburgh.

EXAMINATIONS, made by Mrs. Fleming and other ladies, of the photographic plates taken with the Henry Draper memorial telescope have disclosed no fewer than



fifty-two new variable stars, the variability of one of which (in the constellation Cygnus) had already been suspected by Mr. Espin. The brightest of these is the first (var. 43, 1910, Cygni), which changes between the sixth and seventh magnitudes.

Miss CANNON, examining plates taken at Harvard College, has detected fourteen others, only one of which (var. 88, 1910, Draconis, of the Algol type) exceeds the eighth magnitude when brightest. The last will be reckoned as var. 94, 1910, Draconis.

PROF. KOBOLD publishes in No. 4440 of the *Astronomische Nachrichten* a continued ephemeris of Metcalf's comet (b, 1910), which is now near the star  $\tau$  Serpentis (not far from the boundary with Corona), with a very slow apparent motion, and slightly diminishing in brightness, not exceeding that of a star of  $11\frac{1}{2}$  magnitude, throughout the present month. The orbit does not show any sign of ellipticity.

## FINE ARTS

*Renaissance: the Sculptured Tombs of the Fifteenth Century in Rome, with Chapters on the Previous Centuries from 1100.*  
By Gerald S. Davies. (John Murray.)

THE author is certainly right in stating in the Preface that this excellent volume "meets a want which has often been felt." Rich as the literature on Roman churches is at present, both in general descriptions and monographs, much remains to be done to bring our knowledge of the subject within a certain degree of perfection. The most popular manual among students, the second edition of Mariano Armellini's 'Chiese di Roma,' is an incomplete, incongruous, inexact, dangerous compilation, which makes the want of a standard work even more keenly felt. We believe, however, that the time for the production of such a work has not yet come, notwithstanding the excellent beginnings made by Giambattista de Rossi in his second volume of the 'Inscriptiones Christianæ Urbis Romæ,' by Louis Duchesne in his critical edition of the 'Liber Pontificalis,' and by the editors of the *Bullettino di Archeologia Cristiana*. Two difficulties stand in the way of the production of an exhaustive treatise. One is the great mass of unpublished material which is still hidden in public and private archives; the other must be found in the connexion existing between Roman churches, the political and religious history of Europe for a period of twenty centuries, and the history of classic, mediæval, Renaissance, and modern art. We doubt whether it would be possible for one man to cover such a field, and grasp and master such a variety of information. If the production of a general work has been found impossible for a single church like St. Peter's or the Lateran, how could such a thing deal

satisfactorily with as many as are registered in Mai's 'Magnus Catalogus'?

Here is a case in point. A Church historian of great repute and a warm admirer of Gregory the Great undertook some time ago the publication of a model volume on the church on the Cælian hill which bears the name of that Pope. Had he been able to carry out his design, his reputation as a writer would have been seriously damaged, and his work would have remained sadly incomplete, because the frescoes at San Geminiano connected with the life and deeds of the founder of the church had not yet been brought to notice; because the remains of Gregory's ancestral home had not yet been found thirty or forty feet below the present edifice; because Sylvia's dwelling-house had not yet been discovered near, and under, the church of San Saba; and lastly, because Domenico Gnoli had not yet published his famous contribution on the grave of Imperia, fragments of which are still to be seen in the vestibule of the church.

These considerations show how wise the author of the present work has been in confining himself to one small section of the subject at hand, viz., to the sculptured tombs of a given period which have luckily escaped damage or destruction at the hands of the so-called "restorers of churches" of the eighteenth century.

The volume is divided into two parts. The first deals with the Cosmatesque and Renaissance masters to whom the adornment of the most conspicuous graves is attributed; in the second the author leads his readers through a delightful pilgrimage from church to church, describing the graves they contain, and the life and career of the personages whose names they bear. The text is beautifully illustrated with eighty-seven plates, mostly full-page, and with tables and indexes and pedigrees like the 'Table of . . . Workers in the Cosmatesque Style' (p. 23), the 'List of Churches mentioned in the Book' (p. 181), and above all the 'Chronological List of the Most Important Tombs of Rome,' from the earliest of Cardinal Alfano (d. 1123) to that of Cardinal Christopher Bainbridge (d. 1514).

In the study of the evolution of funeral architecture in Rome at the time of the revival of art, two periods are to be taken into consideration: that of the *Marmorarii* (twelfth-fourteenth centuries), and that of the early masters of the Renaissance (fifteenth century). In the chapter concerning the former the author declares himself unable to determine how those craftsmen met the demands for graves, and what special type they followed in their designs, because the contemporary memorials of the dead "have been swept away with strange completeness." It is known, however, that the *pièce de résistance* of a grave at the time of the *Marmorarii* was an antique sarcophagus, of which thousands were lying, bare of their original contents, along the great consular

roads. The discoveries lately made under and near the churches of San Saba on the Aventine, of Santa Maria Antiqua in the Forum, of San Grisogono in the Transtevere, and of San Ciriaco at Ostia leave no doubt on this point. Sarcophagi have been found in such numbers at San Saba that they fill at present the whole east nave of the church. At Ostia, likewise, one of the halls of the Museum was filled last winter with those from the local cemetery of San Ciriaco. It was only at the most brilliant period of the *Marmorarii* relics that these ready-made marble coffins were crowned by a canopy inlaid with mosaic work, and the best instances of this practice are to be seen in the churches of the Araceli (mausoleum of the Savelli, fig. 9, p. 26) and of San Lorenzo fuori le Mura (mausoleum of Guglielmo Fieschi, frontispiece).

As regards the second period, that of the early masters of the Renaissance, the explanation given by the author of the "sameness" which prevails in the design of tombs is correct. There were no warriors, no admirals, no statesmen, no men of science, from whose adventurous career the designer could draw inspiration for a variety of types: there were only Churchmen. The "motive" of the grave, therefore, became stereotyped: a recumbent figure in ecclesiastical robes, watched over by the Virgin Mary, and flanked by Virtues. This design runs with but little variety in minor details through the sixty or seventy specimens chosen by the author as a subject for his illustrations.

The following remarks on some minor points are only made to show how little room this valuable book leaves for criticism.

Among the causes of the lack of evidence concerning the authorship and proprietorship of many tombs the author quotes the sack of 1529 (corr. 1527), during which many valuable archives were destroyed by fire, or used as litter for the stabling of horses; but far greater losses were inflicted on Roman libraries and archives by the great inundation in the time of Clement VIII., when the waters rose to the height of 33 feet in the church of Santa Maria ad Martyres, and of 25 feet in that of Santa Maria in Via Lata. This is the reason why so few documents are to be found earlier than 1598 in public or private archives in a city which was at that time mostly restricted to the low-lying flats of the Campus Martius.

In the Preface, as well as in the list of books of reference, we find omissions of some consequence concerning sources of information on the subject treated by the author. No mention occurs of Antonio Bertolotti's beautiful set of volumes on 'Foreign Artists in Rome,' Dutch, French, Venetians, Lombards, Ligurians, Sicilians, &c., who played such an important part in the raiding of Renaissance tombs; nor of Eugène Müntz's latest contributions to the history of 'Les Arts à la Cour des Papes'; nor of Lanciani's first three volumes of the

'Storia degli Scavi di Roma'; nor of Forcella's fourteen volumes of 'Iscrizioni delle Chiese di Roma.'

A remark of the same nature must be made concerning the author's absolute disregard of what are termed "graphic materials," namely, unpublished sketches and drawings of tombs by the artists of the Renaissance. In the King's private library at Windsor there is a volume of drawings dealing solely with this class of monuments in Roman churches. No less important, perhaps, are the designs in the Uffizi at Florence, of which Nerino Ferri, the Keeper of the Department of Prints, has published a 'Catalogue Raisonné.' In his account of the graves of St. Peter's the author should have noted that an excellent plan is available, in which the minutest details of altars and tombs are given.

Lastly, it would have been a good thing if the author had set himself a fixed rule in dealing with proper names. The best would have been to follow the Italianized form which prevails in contemporary documents. As it is Cardinal Fieschi is called "Guglielmo" in the frontispiece, and "William" on pp. 7, 235; Cardinal d'Alençon is "Philip" on p. 311, "Filippe" (*sic*) on p. 7. We find also a Cardinal "Anchero Pantaleone" of Troyes on p. 352, and so forth. In the case of Cardinal Pedro Ferriz, the constant Italianization of his name as "Pietro Ferri" is apt to lead to confusion. In the illustration facing p. 194 the Latin dative form "Octaviano Furnario" is used for an Italian nominative. The name of the worthy monk Saba has been changed into that of a female saint ("Santa Saba," p. 362); and that of Santo Stefano on the Caelian hill into an unknown S. Stefano "del Montecello" (p. 194).

#### OUR LIBRARY TABLE.

THE first part of the second volume of Prof. G. Carotti's *History of Art* (Duckworth) covers the period from early Christian art to the Renaissance; and as it deals not only with sculpture and painting, but also with architecture and the minor arts, and includes Arab and Indian art as well as European, its scope is perhaps even wider than that of the first volume. It shows the same good qualities which distinguished that volume, in its clearness of outline and admirable selection of examples, and in its numerous illustrations, which, though necessarily so small as often to preclude the possibility of giving much detail, yet suffice to enable a reader to follow the descriptions in the text, and to realize the general character of the objects represented. Another excellent device to prevent the continuous text from ever degenerating into a mere catalogue is the insertion at intervals of tabulated lists of examples of buildings and works of art, with their dates and places. The result is that, while a book containing so great an amount of closely condensed information must always be difficult to grasp and to remember, Prof. Carotti's work is never confusing, and is extremely valuable as enabling those who have any familiarity with the various arts of which he treats to classify and correlate their knowledge.

The book necessarily touches upon many controversial matters; but these are always treated in an impartial spirit, and facts and influences are clearly indicated without any undue dogmatizing. If, for example, we look for the views of the author in the great controversy as to Oriental and Roman influence, we find first the statement that

"the new art of the East...rescued the artistic heritage of the ancient Eastern and Greek world, cherished it, and developed its resources, during the centuries in which the West was exhausted by internal strife; and when she arose to new life, entrusted to her the treasure it had thus put out to interest."

This looks like taking sides; but on the other hand we find, only a page or two further on, that

"Rome is still the great centre from which the new art takes its start, or rather, we should say, it is the centre from which the initial artistic impulse went forth that was to fertilise the new art north of the Alps."

Placed side by side, these two statements may appear contradictory; but taken in their context, each as the summary of the study of a long list of examples, they are hard to deny, and may even offer a reconciliation of opposing theories. In our present state of knowledge, possibly a book which makes its main object the classified and intelligent enumeration of facts may have an advantage over the most brilliant essays in support of any particular opinion.

Inaccuracies of detail must be difficult to avoid in so comprehensive a work; but here they are few. The monastery church of St. Luke appears once as at "Livadia, IX. cent.," and once as "Phocis, end of X. cent." There are also some slips in the Anglicizing of Italianized forms; thus an English reader may be confused by finding "Anversa" for Antwerp, or "Monaco" for Munich, though in the latter case the addition of the word "Bavaria" prevents misunderstanding. Fig. 173, the mosaic of Pope John VII. "in the Lateran Museum," is referred to in the text as Fig. 138 and "in the Vatican Vault." The translation is well done; it cannot, owing to the nature of the work, have been an easy task.

*The Styles of Ornament from Prehistoric Times to the Middle of the Nineteenth Century.* By Alexander Speltz. Revised and edited by R. Phené Spiers. (Batsford.)—What Fergusson did for architecture Herr Speltz has attempted to do for decorative art. Fergusson's 'History of Architecture' is contained within five octavo volumes of some 2,500 pages; 'The Styles of Ornament' by Herr Speltz is condensed into one octavo of 647 pages, of which the greater part is illustration. The text is limited to a concise statement of facts, beginning with Prehistoric and finishing with Neogrec ornament, the main divisions of the volume being Prehistoric, Antiquity, the Middle Ages, Renaissance, and Modern Times.

The evolution of style through the influences of intercommunication and conquest, of learning and religion, is well set out, and the student will be grateful for this part of the work. The book has met with a good reception in Germany, and the author has wisely entrusted the English translation to the revision and editorship of Mr. R. Phené Spiers. No better choice could have been made.

The book contains 400 plates, in which the several styles of ornament and their subdivisions, 94 in all, are illustrated. Whether it is possible for any one man to survey with equal success all the ramifications of so large a field is extremely doubtful;

when it comes to his also illustrating that survey from first to last, on 400 crowded pages, with his own pen, we are more amazed by the extraordinary industry and research of the author than convinced of the success of the undertaking. No single writer or draughtsman can depict each aspect of so wide a subject with equal sympathy and insight. Interesting as each page is, the effect is one of overcrowding, and occasionally of injudicious selections and omissions. As an instance, the art of lettering, one of the most useful and beautiful means of decoration, is, with insignificant exceptions, overlooked.

Herr Speltz is most effective in treating of the art of his Fatherland. The omission of any reference to the craftsman is characteristic; the book shows the virtues, and some of the defects, common in German art. The arts of Germany have for the most part been imitative rather than original. For the last decade architecture and the arts have been the subject of the most painstaking and scientific research; many of the notable buildings of recent years are the works of German architects, decorated and furnished in this or that style of the past, reproduced with extraordinary fidelity. From these much-discussed experiments a modern school is slowly being evolved, and some recent buildings in Berlin and Dresden will find a place among the architectural achievements of their day.

This spirit of scientific inquiry and archaeological research has been proof against the epidemic of *l'art nouveau*, which still lingers on the Continent. A knowledge of the styles of ornament is necessary to the fitting expression of the needs of our own day, but only when that knowledge is grafted on a sound basis of structure and economics can it lead to a rational and living school of design.

Herr Speltz's volume will be largely used as a book of reference, and it suggests the possibility of a larger work on international lines, in which each period and country could be treated by an expert under a general editor.

The Bibliography and Index are, as we should expect, an important and valuable part of Herr Speltz's work. The table of errata, already long, for which the author cannot be held responsible, has many omissions; the errors on pp. 231, 298, 316, 357, and 444 will no doubt be corrected in another edition. Amongst the plates, No. 189 is printed as 159. The sources from which the illustrations are obtained are not in all cases stated.

*Quaint Old English Pottery.* By Charles J. Lomax. With a Preface by M. L. Solon. (Sherratt & Hughes.)—According to its writer, "the object of this book is to bring within the covers of a single volume such information as is available concerning slip-decorated pottery of the Stuart and later periods." Mr. Solon contributes an introduction in which he terms the volume a *catalogue raisonné* of the unique collection made by Mr. C. J. Lomax, and he is of opinion that "it will be a revelation to many collectors of pottery...especially in foreign countries where the English ware of such an early period is practically unknown." These qualifications somewhat narrow the field the reader is invited to traverse.

But what may be lost in restricting the survey is probably made up for by the thorough way in which the subject is treated in this well-printed book with its numerous illustrations. The opening chapter gives a



brief account of slip-ware as used by the Ancient Egyptians, and as made by the Romans in this country, at Upchurch, Castor, and elsewhere. In mediæval times we appear to have been far behind the Continent in such wares, and our few wants were supplied by stoneware from German and Flemish sources, and by a class of pottery familiarly known as Greybeards or Bell-armines. A puzzle pig, dated 1569, is stated by our author to be the earliest dated piece of English pottery. But at the end of the sixteenth century a change took place, and this is traced by Mr. Lomax in the succeeding chapters, wherein he treats fully of Wrotham (Kentish), Staffordshire, Derbyshire, Somerset, Fareham, and metropolitan ware, the last-named being a term applied by Sir A. W. Franks to Lambeth, Fulham, and other makes frequently unearthed around London. No bibliography is supplied, but the writer acknowledges his indebtedness to trustworthy sources.

The full-page illustrations are taken entirely from what Mr. Solon (who is an authority) terms the "incomparable assemblage of almost unobtainable specimens" of Mr. Lomax. Probably many of the foreign collectors who may meet with these examples will feel repelled by the "barbarian appearance" of these "uncouth vessels"—the phrases are Mr. Solon's—and with good reason, for it must be owned that grotesqueness is their predominant feature.

It is satisfactory to learn, on the authority of a collector of so much experience as Mr. Lomax, that forgeries of old slip-ware are not often attempted, and that the attempts made have failed signally. The fact, however, that the same materials are obtainable to-day, and that the artistic demand upon the potter is small, renders it not improbable that the enterprising forger may yet turn his attention to slip-ware.

The references to local museums are of value, but these are not all correctly indexed. We have noted but few inaccuracies: Isle Brewers seems to us preferable to "Il Brewers"; and why not Boscobel? Mr. Lomax always calls it "Boscabel." The illustrations, if not up to the highest modern standard, are adequate, and add greatly to the value of what is, on the whole, an excellent monograph.

*Egyptian Birds.* By Charles Whympers. (A. & C. Black).—This certainly deserves the title of a "beautiful book" which the publishers have bestowed upon it. Mr. Whympers is one of the most able of the artists who have lately made Egypt their headquarters during the winter months, and his pictures of bird-life are no less artistic than accurate. In the present volume he seems to have given pictures of the birds of Egypt as they appear to the casual observer rather than the naturalist, and the result in every way justifies its purpose. In particular, we may mention the plate called 'Birds in Mid-Air,' in which the characteristic pose of hawks, kites, vultures, storks, and herons in flight is admirably shown. Of the other plates, our favourites would perhaps be the 'Egyptian Kite,' with the bird on its nest, the 'Quail' in flight, and the 'Little Green Bee-Eater,' the last being a marvel of colour. The ornithologist will, on the other hand, derive much benefit from a study of the various Egyptian owls, the hoopoe (here represented with a neck outstretched to a greater extent than is noticed by the passer-by), the desert bullfinch, the sand partridge, and the avocet; and the Egyptologist will be especially interested in the lapwing (the

emblem of one of the earliest and perhaps aboriginal tribes of the Nile Valley), the storks, and the sacred ibis, which is not now an inhabitant of Egypt.

Altogether, Mr. Whympers has catered for all classes of readers, and even those who have never visited Egypt, and have no interest in its denizens in ancient and modern times, will look with pleasure on such charming pictures as Mr. Whympers's frontispiece, showing the Sacred Lake at Karnak; the flamingoes seen on Lake Menzaleh; and the cormorants flying in a string across the Nile, with the great cliffs of the Gebel Abū Fēda as a background. Mr. Whympers is always restrained in his use of colour, and only his frontispiece gives a full idea of the burning atmosphere with which late visitors to Egypt are familiar.

In the letterpress which accompanies these pictures Mr. Whympers rightly draws attention to the relative scarcity of bird-life in Egypt. He attributes this in part to the inbred wickedness of "the human boy," and in part to the fact that birds, according to him, dislike extremes of climate, and are indisposed to nest in either the torrid or frigid zones. These are, no doubt, contributory causes; but that the first does not explain everything is plain from his own admission of the abnormal tameness of the wildest birds in Egypt, while, to judge from the monuments, the bird population of the country must once have been much larger than it is at present.

It may have escaped Mr. Whympers's notice, however, that the food supply for any but aquatic birds is extremely small, and, so long as a small strip of land on each side of the Nile is all that there is under cultivation, seems likely to remain so. No European who has built a house in the desert can have failed to observe in how short a time its neighbourhood becomes the hunting-ground of flocks of sparrows and other small birds, at first thin and hungry, which rapidly grow fat and comfortable on the house and other refuse, which they apparently find in insufficient quantities near native dwellings. It is true, as Mr. Whympers says, that Egypt abounds in insects; but this is, after all, only during a small part of the year, and the absence of trees and green crops, with their attendant caterpillars and slugs, deprives the smaller birds of a good half of the sustenance they secure from land farmed on the English principle. It is to the reclamation of the desert, then, that we must look for the increase of the feathered population.

Mr. Whympers's book is pleasantly and amusingly written, and he tells several good stories, especially one of the black plover or "crocodile's toothpick" of classic legend, which Capt. Verner found damping the sand in which it buried its eggs by using its breast feathers as a sponge; and another of the green-backed gallinule which baffled a sportsman by running round a cornstack and refusing to rise, until the pursuer doubled back on his tracks and met the flying enemy face to face. Mr. Whympers also destroys our faith in the beautiful myth of the pelican feeding its young with blood drawn from its own breast by the explanation that when this appears to be the case, it is only being sick; and his experiences at Lake Menzaleh are hardly calculated to attract tourists to that unsavoury spot.

The book will be one of the pleasantest companions for a tour in Egypt, and is well got-up. It has singularly few misprints, the rendering of the name of the Inspector at Karnak as "Legran" being the most noticeable. We do not profess to understand Mr. Whympers's

system of transliteration, which writes "Assoan" for Assouan or Assuan, "Kartoom" for Khartoum or Khartūm, and "Ramaseum" for Ramesseum.

*Church Plate of Radnorshire.* By J. T. Evans. (Stow-on-the-Wold, J. H. Alden.)—Mr. Evans, the Rector of Stow-on-the-Wold, has already done good work in connexion with church plate, having issued volumes dealing with the counties of Gloucester, Pembroke, and Carmarthen. The present volume, though not so attractive in appearance nor possessing quite so many plates as others which relate to the like subject, is exhaustive, carefully written, and the result throughout of personal investigation. The book has also additional information, for there are considerable appendixes dealing with the Chantry Certificates of Edward VI., the Bishops' Transcripts of Registers, certain family lore, and the primitive saints of Radnor.

These various extraneous matters need not be regarded as "padding," for they are all of a certain degree of value; but without them the book would have been somewhat meagre in its proportions, for Radnor, which did not come into existence as a county until 1536, is not only the youngest, but also the smallest of the thirteen Welsh counties. It possesses no pre-Reformation church plate, and only five chalices of Elizabethan date, two of which have their paten covers. Nevertheless there is a good deal of interest pertaining to the plate, which includes twenty-two pieces of seventeenth-century date and fourteen of the following century.

The earliest chalice of the seventeenth century is the V-shaped cup, with baluster stem, at Llanfihangel Nant Melan, dated 1606. This poor design came into vogue at the end of Elizabeth's reign, and is occasionally found as late as the days of Charles I.; there are several examples in Wales. Radnorshire contains two pieces of Cromwellian plate, namely, a chalice at Bettws Disserth (1651), and a severely plain, secular-looking beaker cup at Llanbadarn Fynydd (1659). The former, possessing some degree of grace in its lines, has a baluster stem and plain circular foot; it is of the shape usually known as "wineglass," and is similar in design to the silver chalice from which King Charles took his last Communion on the morning of his execution, and which is now preserved at Welbeck Abbey. The beaker cup of Llanbadarn Fynydd is extraordinarily diminutive, the smallest piece of altar plate, we should imagine, in the British Isles. This cup is only 2½ in. in height, whilst the diameter of the mouth is 2½ in., and of the base 2½ in.; the weight is 3 oz. 1 dwt. It is somewhat unfortunate that Mr. Evans states in the Introduction that silver of this period is now almost priceless, owing to its extreme rarity. Such a statement may possibly cause millionaire plate collectors on both sides of the Atlantic to tempt churchwardens or incumbents to illegal acts "for the good of their church," as has not infrequently happened during recent years. These beaker cups, which are singularly mean looking, and unsuitable for their purpose, are common in the churches of Holland; there are a few others in Wales, and various examples in the north-east of Scotland and in the Isle of Man.

There is a fine specimen of a seventeenth-century silver flagon at Presteign. The county possesses two examples of the interesting, but eminently domestic two-handled porringers, used for chalices at Llanstephan and Llanbadarn y Garreg. The former of these, bearing the hall-mark of 1700, is a

beautiful little vessel,  $3\frac{1}{2}$  in. high, and weighing only 4 oz. 3 dwts; the inside of the bowl is gilded, and the scroll handles, decorated with beaded mouldings, terminate in birds' heads. Beneath the base is rudely engraved "Landstephan 1709," and also scratched "1832 D. Powell." "It was probably in the year 1832 that the bottom of this fine little porringer was mended with base metal, apparently at the village smithy."

In the course of his able Introduction Mr. Evans justly condemns the production of sacramental vessels by mere mechanical processes, following supposed "medieval patterns," which extensively prevailed throughout the Victorian period, an era which he believes will be regarded as "the Shoddy Period in the history of Ecclesiastical Plate." He states that genuine hammered silver, the work of skilled craftsmen, can be obtained at much the same price as the machine-made, if application be made in the right quarters.

"When we reflect," he adds, "upon the subject, and consider the vast amount of time and money which we expend upon what we deem 'necessities' for our social feasts and functions, it seems incomprehensible that so little real and intelligent interest is taken in the form, decoration, and quality of the vessels essential to the celebration of the Divine Mysteries."

*The Holy Bible.* Illustrated from Original Water-Colour Drawings by Harold Copping. (Religious Tract Society.)—Unless the spirit of pilgrimage is dead among us—as might be judged from the bearing of some English tourists one encounters in Jerusalem—these ninety-nine illustrations of the sacred narrative should prove acceptable to many who, themselves unable to go to Palestine, yet long to know the actual sites of Scripture. In noticing a former work of Mr. Copping's we took leave to doubt whether the resemblance of the present Syrian dress and manners to those which prevailed in the time of Christ is as great as is commonly supposed; also whether one cannot have too much of realism in the treatment of a subject whose interest is purely spiritual. Such doubts will hardly occur to the untravelled reader, for whom the scenes and types depicted have the wonder of the narrative. Mr. Copping's pictures please the reviewer much, recalling familiar places and people. With all their realism, they display religious feeling, and, in spite of the vast diversity of subjects, possess unity. There is a blemish in the reproduction of the sketch entitled 'A Stormy Evening on the Sea of Galilee,' but that is the only fault to be found. The publishers are to be congratulated on their artistic production of the book of books.

## THE CHURCHES OF SOUTH-WEST SURREY.

### II.

THE stone fittings of the Surrey churches are not particularly remarkable. This is certainly due to the rarity of workable stone; the majority, for instance, of the sedilia in such a county as this would obviously be of timber. As to the churches of this south-west district, triple sedilia in stone occur at Cranleigh, Dunsfold, Farnham, and Godalming. There are a variety of almeries or recessed wall-cupboards to be noted in the chancels. At Compton there are almeries of the twelfth century; a double one of the thirteenth century is at Godalming, and one of the end of that century at Dunsfold. Piscinas are to be found in above half of these south-western churches.

Four remain in each of the churches of Dunsfold and Godalming. Easter Sepulchres, which were an invariable adjunct of the north side of the chancel of English mediæval churches—used in connexion with certain striking memorials of our Lord's entombment and Resurrection at the close of Holy Week—sometimes took the shape of specially constructed and beautifully sculptured stonework, as in various instances in the counties of Lincoln, Nottingham, Norfolk, and York; but sometimes they were of wood under stone arches or recesses, and occasionally tombs in this appropriate position were used for this purpose in accordance with special bequests. Tombs that seem to have been obviously thus used remain at Witley, Peperharow, and Compton. At Aldfold and Cranleigh there are recesses in the north wall of the chancel which have possibly served for a like purpose.

More study has of late been directed to the question of anker-holds, or anchorite cells attached to churches for the permanent residences of vowed recluses. Among these churches there are two obvious and highly interesting examples of such cells, in both instances (as was usually the case) attached to the chancel—namely, at Compton and Shere. There are also reasons for thinking that there was one in a like position at Dunsfold, but in this instance the traces have been obliterated by a large and unhappily placed modern vestry.

A particular feature of the old churches of Surrey, which is still more marked in the adjacent county of Sussex, is the wall-painting. The reason for this wealth of mural painting in even small churches in these two counties is fairly clear, namely, the absence of any good stone which could be worked up to a smooth surface, and the general use of the roughest kind of rubble in the walling. In consequence of this, the inner walls were for the most part plastered with considerable care, and the surface used for teaching the faith through the medium of coloured designs. The most remarkable mural figure decoration of the west end of a church to be found anywhere in England occurs in the small church of Chaldon, between Croydon and Reigate, which is of twelfth-century date; but the next most important in this county are the Doom and scenes from the life of our Lord and St. John, which are to be found in St. Mary's, Guildford, and which are of the same early date. Less important paintings can still be traced on the walls of the churches of Albury, Cranleigh, Dunsfold, Elstead, Godalming, and Witley; whilst in one or two other cases this decorative work has either quite faded away, or has been barbarously re-whitewashed. So far as these south-western churches are concerned, the general truth, common to the whole of the mediæval wall-paintings of England, is thoroughly maintained, namely, that subjects taken immediately from the Scriptures largely predominate over legends of the saints.

Although a concise summary has been given of the more remarkable examples of the different periods of architecture in the churches of this corner of Surrey, it may be well to state with a little more fullness certain special points connected with particular fabrics. St. Mary's, Guildford, originally terminated in three eastward apses, a highly exceptional scheme for an English parish church either in town or country. Of these three, only those of the north and south chancel aisles remain; the central division, or chancel proper, was shortened to a considerable extent in 1825, the object being to widen the roadway or street immediately to the east of the church. This mutilation of

the church, obliterating a most valuable and rare feature, was brought about by the exalted influence of one who was entirely indifferent to matters of this character. George IV., when driving through the town on the way to Brighton, was much irritated at an obstruction in this part of the street, and threatened never to pass through it again unless it was widened. The threat appears to have alarmed both ecclesiastical and civic dignitaries, with the result that the sanctuary of this ancient church fell a victim to this selfish monarch's caprice. The part of the old chancel which is left retains its stone vaulting, and the side apses are also covered by thirteenth-century stone groining, divided by ribs into three compartments. There used to be one other ancient apse in this part of the county, namely, at the small church of the beautiful village of Hascombe. This church was unhappily pulled down in 1864, but the new church possesses an apse which is said to be on the same lines.

Guildford of old days possessed its three parish churches, including the "High Church" (Holy Trinity) at the top of the steep ascent of the High Street, and the "Low Church" (St. Nicholas) at the bottom of the High Street on the other side of the bridge. These popular names, however, had no ritual or doctrinal signification, as is shown by the fact that the central church, St. Mary's, was known as "Middle Church." The tower of Holy Trinity fell in 1740, "and beat in the roof with such violence that by the concussion of the air all the glass windows were blown out, as it had been done by a blast of gunpowder." The present brick church was begun in 1749, but not finished until 1763. Several Surrey churches were built, or rather rebuilt, of brick in the seventeenth and eighteenth centuries, but its pre-Reformation use in ecclesiastical buildings in this county was unknown. There was an old couplet which said:—

Proud Guildford, poor people,  
Three churches, no steeple.

By "steeple," it may be assumed, was meant spire, for all three churches had a tower, though of no great elevation.

The old church of St. Nicholas was pulled down, with the exception of the tower and the Loseley chapel, in 1836; but this tower, together with the spire, was removed in 1875, when a singularly distasteful, pretentious foreign erection took its place. It was the achievement of the late Mr. Christian, and was supposed to be in imitation of early French Gothic; it is in every way unsuited to its surroundings.

On the summit of the range of hills to the south-east of Guildford, at a height of 730 ft. above the sea, and commanding a singularly beautiful view of the best parts of the county, stands the ancient church or chapel of St. Martha-on-the-Hill. It is a cruciform building dating from Norman times, but was left in ruin for many a long year until about seventy years ago, when it underwent a careful restoration. There is but little doubt that the true dedication of this building, which, though standing desolate, is regarded as the parish church of Chilworth, was to the Holy Martyrs.

The mention of the restoration of this church and the rebuilding of two at Guildford is a reminder of the many things that have been suffered by other church fabrics of the district within the last half-century. One of the worst cases of restoration is that of Puttenham. On this small building 1,800*l.* were spent in 1861 with obviously disastrous results. The whole of the ground plan has become confused, and ridiculous



dormer windows have been introduced into the nave roof; the restorers left, however, certain interesting traces of Norman work. Another thoroughly unhappy instance of restoration occurs in the once fine cruciform church of Seale, which is, like Puttenham, on the south side of the Hog's Back. The church was partly rebuilt in 1861, and 3,000*l.* were spent upon it in 1873, with the result that a mere parody of a thirteenth-century tower, with an unsightly pyramidal roof, now dominates the building. A plan was prepared for a brand-new south porch, but happily the old picturesque one of fifteenth-century timber was suffered to remain. The old church of Hascombe, as has already been stated, was completely swept away in 1864, though it should be mentioned to the credit of Mr. Woodyear, a local architect, that its successor is a building of much dignity, thoroughly suited for worship, and entirely in harmony with its lovely surroundings. Another new church of fine proportions, and presenting a comely appearance, is that of Shalford, immediately to the south of Guildford. It is, indeed, remarkably good for its date; it was rebuilt in 1846, in succession to a mean pseudo-classical building. Another church which is well worth mentioning as a really delightful instance of comely and recent restoration (1901-2) is the church of St. John Baptist at Womersley, a building which remained for a long time in a mean and neglected condition. A disastrous fire ruined much of this church in 1793, and it was soon afterwards repaired, particularly at the west end, in substantial brickwork, which is good of its kind. It is much to the credit of the restorers of this church that they left this brickwork to tell its own tale.

By far the most serious wrong done to any church fabric in these parts—a wrong which would not for a moment be permitted in these more enlightened days—was the deliberate destruction and unroofing of a considerable part of the highly interesting and valuable church of Albury. This was effected by the late Mr. Drummond, the well-known Irvingite, who erected near to it a great church or cathedral of the Catholic Apostolic denomination, after a pitifully extravagant style. When the old church was dismantled—in order, it is said, to secure greater privacy for Albury Park—Mr. Drummond erected, to take its place, a peculiarly ugly brick building in the hamlet of Weston Street, which is now regarded as the parish church of Albury.

Peperharow church, which closely adjoins the great house within the beautiful park, the seat of Lord Middleton, was also much damaged by restoration about 1847, when the north aisle and chapel were added; but the new work was beautiful of its kind, and the change can almost be forgiven, as it was accomplished by the elder Pugin.

The church pilgrim throughout Surrey will, as a rule, be much gratified by the beautiful and well-kept condition of the large majority of the country churchyards, and it need scarcely be added that a well-kept churchyard is the almost invariable indication of a well-kept church. Knowing as I do every churchyard in the county (with the exception of some of the modern ones), I can bring to my mind, as I write, only one churchyard in a really painful condition: I allude to that round the church of the town of Egham. This churchyard, though presenting a somewhat garish array of flowerbeds close to the street, is in a deplorable condition in the considerable portions railed off to the south and east of the church, whilst much of it is shut off by hurdles for the feeding of sheep. At all

events in the south-west corner of the county, God's acre is, so far as I remember, well and reverently kept in every instance. Some of these churchyards are in beautiful, though not overtimbered, more particularly the restful one at Ewhurst.

Surrey is celebrated for its fine churchyard yews. Some of the largest and most notable, such as those of Tandridge and Crowhurst, are at some distance from the district now under survey; but close to the south porch of Dunsfold is a fine yew in full vigorous growth; it has a girth of 23 ft. at 4 ft. from the ground. There are also two splendid yew trees in the churchyard of the seldom visited and out-of-the-way little church of Hambledon, which have the respective girths of 30 ft. 6 in., and 17 ft.

A particularly attractive and useful adjunct to a churchyard is a well-designed lych gate. I am not aware of the survival in any part of the county of one of mediæval or ancient date; but of recent years these entrances to cemeteries have been erected with frequency. Cranleigh is a good example of a modern one of stone, whilst Dunsfold, Chiddingfold, and Peperharow are amongst the more comely ones of timber.

Before I pass to the brief consideration of the important monuments of these churches, the mention of a highly unusual vessel preserved in Frensham church should on no account be omitted. Within these walls, now at the base of the tower, but formerly suspended in the north vestry, is an immense old cauldron of beaten copper, which goes by the name of "Mother Ludlam's Kettle." Mother Ludlam, a witch of Moor Park, near Farnham, about four miles away, is said to have used this vessel for all manner of malevolent boilings of unclean ingredients and for philtre-makings. It has long been of great celebrity, and nowadays, with the aid of local handbooks, attracts a number of curious pilgrims to whom an ordinary village church has no interest. Aubrey, who perambulated Surrey in the days of Charles II., records various legends connected with this cauldron, which he says "are verily believed by most of the old women of this parish."

On the occasion of my visit here last summer, I met in the roadway near the church an old man walking with the aid of two sticks, to whom I ventured to address myself. His story, put in the most condensed form, for he was garrulous, was to the following effect. Mother Ludlam was a wicked old woman who used to brew up not only evils to man and beast, but terrible storms and blasts, by boiling lots of foul things in the big kettle, which had been given her by her master the Devil. There was a brave parson in those days at Frensham—the one at Farnham dared not go near her—who was much distressed by a storm that had upset his parish; so he went off at midnight to the old witch's cave with the Bible under his arm, found her boiling the kettle, and notwithstanding the stench, he upset it over the fire and carried the vessel back to Frensham, with the infuriated woman storming at his heels. He made straight for the church, and deposited his burden there, where the witch dared not on any account follow him. This spirited action removed the blight from the district, and, said my informant, there has been a fair amount of peace ever since. A short time ago, he added, an American gentleman offered a rare sum of money for the cauldron, the money to go towards church repairs; but there was such a hubbub in the parish at the very notion of its being taken away that the idea had to be abandoned. He was

quite sure that if ever the witch's cauldron left the church, some kind of disaster would be sure to happen to the parish.

The cauldron is 2 ft. 9 in. in diameter, and stands 2 ft. 4 in. high. It rests on an iron trivet, and is encircled with an iron rim which has two small handles. The Surrey historian Salmon, who wrote in 1736, failed to understand why there should be anything astonishing about the size of the cauldron, as "there were many in England till lately to be seen, as well as very large spits, which were given for entertainment of the parish at the wedding of poor maids." There can be little or no doubt that this vessel is a relic of the great parish feasts that used to be held in the church-houses of many of our old parishes—a fact abundantly testified by pre-Reformation churchwarden accounts. There is a cauldron of much the same size as this, dated 1500, at Lacock Abbey, Wilts.

J. CHARLES COX.

## Fine Art Gossip.

SIR HUGH LANE sailed for South Africa last week to supervise the hanging of the collection of modern works of art which has been formed by private subscriptions during the last few months as the nucleus of the Gallery that is to be erected at Johannesburg. The last picture acquired was the well-known 'Passage of the Rhine,' which was painted by Géricault about 1816, and was formerly in a private collection in Paris. It has been recently purchased on behalf of Sir Julius Wernher as part of his gift to the collection. It was two years ago offered to, and ultimately declined by, the Trustees of the National Gallery, where this great French artist is still unrepresented, except by the fourteen "lithographs of horses by or after Géricault" referred to in last year's Annual Report. The Frankfort Gallery is said to have been desirous of acquiring the painting at the moment when Sir Hugh Lane induced Sir Julius Wernher to purchase it. The largest contributor is Mr. Otto Beit, who has given over fifty works.

THE collection now consists of 117 items, 87 of which are oil paintings by English, French, Belgian, Dutch, and Italian modern painters, 20 water-colours or drawings, and 7 bronze and 3 marble statues. The exhibition will be opened by the Duke of Connaught about November 29th.

SEVERAL important additions have recently been made to the Dublin Gallery of Modern Art. In the French Section Daubigny's fine landscape 'Un Coup de Vent' has been presented by Mr. Fairfax Murray in memory of Sir Frederick Burton. This picture, painted in 1875, is full of delicate observation. The same donor is responsible for Sir Frederick Burton's 'Cassandra Fidele,' a portrait of a girl holding a viol, which has been hung in the Water-Colour Room.

THE other acquisitions include a brilliant portrait of a lady by Signor Boldini, presented by Mr. Lionel Phillips; two landscape studies by Oliver Hall, presented by Mr. Bennett Poë; Mr. Frank Brangwyn's 'Mars and Venus,' presented by the artist; 'At the Stage Door,' a portrait of a girl in a red dress, by Mr. Gerald Festus Kelly, presented by the artist; and Mr. William Orpen's fine portrait of Mr. Birrell, presented by Sir Hugh Lane.

In the Sculpture Hall there are two additions: a portrait bust of Lady Gregory by Mr. Epstein, a striking example of this sculptor's realistic modelling; and a portrait bust of the Empress Eugénie by E. Carpeaux.

THE death is announced of the American artist Mr. Frank Fowler, a portrait and figure painter. He was born at Brooklyn 58 years ago, and studied art in Florence and Paris, settling in New York in 1880. Many prominent public men in the States sat to him. In addition to magazine articles he wrote several books, notably 'Portrait and Figure Painting' and 'Oil Painting.' He was a member of the National Academy and of the Society of American Artists.

M. EMMANUEL FRÉMIET, who died on Saturday last at the advanced age of 85, was one of the best-known French sculptors of the second half of the last century. He was the nephew and pupil of another sculptor, François Rude (1784-1855), and the careers of the two men cover a period of 126 years.

FRÉMIET was born on December 15th, 1824, and at first was employed as a lithographer. After a course of painting pictures of the dead bodies in the Morgue, he developed into a sculptor, and made his first appearance at the Salon of 1843 with a plaster study of a 'Gazelle,' and from that year up to recent times he exhibited over 200 works. We may mention his 'L'Homme à l'Age de Pierre' (1872) in the Jardin des Plantes; 'Jeanne d'Arc,' an equestrian statue in the Place des Pyramides; and the colossal statue of Ferdinand de Lesseps at Suez. Examples of his work in marble and bronze are in the Luxembourg. He was elected a member of the Académie des Beaux-Arts in 1892, and succeeded Barye as Professor of Animal Design at the Natural History Museum. He was an Honorary Foreign Academician, but never exhibited at Burlington House.

THE COLLECTION CHAUCHARD will be opened to the public in the Pavillon de Flore at the Louvre in the middle of next month.

THE Exhibition of French Art which will open at Leipzig in the middle of October, under the auspices of the Kunstverein, is likely to be remarkably good. Among the exhibitors are some of the most distinguished French artists, with M. Rodin at their head. A section will be devoted to works of the best French Masters of the eighteenth century, and many good examples of nineteenth-century art will also be included. This section will contain many works which have never before been seen in Germany, and others which are little known even to connoisseurs.

A NEW room is to be opened in the Brera this autumn, destined to receive the frescoes from the Villa Pelucca which were given to the Gallery by the King of Italy in 1906. Prof. Modigliani ever since his appointment as Director of the Brera has been untiring in his efforts to obtain better quarters for these frescoes, which (as we pointed out some time ago) have, owing to lack of space, been crowded together on screens in one of the large rooms, and consequently not seen to proper advantage. The Director has now induced the authorities of the Brera Library to cede to the Pinacothek a long room close to the entrance of the Gallery, and formerly belonging to it, in which the Oggioni Collection was once

exhibited. Prof. Modigliani has made good use of the funds placed at his disposal by the Government for the necessary alterations; the lighting is now excellent, and the entire series from the Pelucca (so far as it is represented in Italy), including the twenty or more frescoes already owned by the Brera, and hitherto exhibited in the corridor, will now be hung together in this room.

THE only signed and dated work known by P. Bor has been lent by its owner to the Boymans Museum at Rotterdam. It represents the Adoration of the Magi, and was seen at the Utrecht Exhibition of 1894. The inscription is: "P. Bor 1634." This date was misread by the compiler of the Utrecht catalogue, who gave it as 1640.

PROF. A. VENTURI reproduces in *L'Arte* a work hitherto unrecognized by Bartolomeo di Giovanni, the pupil of Domenico Ghirlandaio. It is in the collection of Signor Pietro Foresti at Carpi, and is dated 1486, being therefore two years earlier than the predella which Bartolomeo executed for his master's altarpiece 'The Adoration of the Magi' in the church of the Ospedale degli Innocenti at Florence.

PROF. VENTURI also draws attention to a beautiful little statuette which once adorned the portal of the (destroyed) church of St. Catherine at Rimini, and is now in the museum in that city. Even in the poor illustration, the charm and refinement of the figure are striking, and support Prof. Venturi's opinion that it is the work of a French sculptor.

MESSRS. GEORGE ALLEN promise this season an interesting book from the Rev. Dr. Cox, 'The Sanctuaries and Sanctuary Seekers of Mediæval England,' which represents a good deal of study on a neglected subject. Among the sources consulted are the Assize and Coroners' Rolls of the Record Office from the thirteenth century onwards, which show the general use of sanctuary throughout England. The volume will be profusely illustrated.

MESSRS. GEORGE ALLEN are also publishing by subscription a volume of 'Memorials of Old Lincolnshire,' edited by Dr. Mansel Symson, who has already given us a good book on 'Lincoln.'

THE OXFORD UNIVERSITY PRESS promise 'Wood Carvings in English Churches: Vol. II. Stalls,' by Mr. Francis Bond, and a second edition of Dr. Barclay Head's 'Historia Numorum.'

SEVERAL elaborate illustrated books are promised by Messrs. Hodder & Stoughton, including 'The Sleeping Beauty, and other Fairy Tales from the French,' retold by Sir A. T. Quiller-Couch and illustrated by Mr. Edmund Dulac; 'Mr. Pickwick,' selections illustrated by Mr. Frank Reynolds; 'The Golden Legend' of Longfellow, illustrated by Mr. S. H. Meteyard; and 'Hamlet,' illustrated by Mr. W. G. Simonds. In all these books the pictures will be in colour, and there will be two editions.

MR. RACKHAM'S 'Peter Pan Portfolio,' limited to 600 copies, which the same firm are to bring out, is sure to be in great demand.

#### EXHIBITIONS.

THURS. Society of Portrait Painters, 5a Pall Mall East.

## MUSIC

### THE WEEK.

#### THE GLOUCESTER MUSICAL FESTIVAL.

THE five numbers of Dr. Herbert Brewer's 'Summer Sports,' performed at the evening concert on Wednesday, the 7th inst., and briefly mentioned last week, are all cleverly written, though not of equal merit. There are two which stand out prominently. In No. 1, 'Come, my Daphne, come away,' words by James Shirley, and in No. 2, 'Barley-Break,' a setting of an old anonymous poem, the manner rather than the matter attracts attention; the musical laugh in the first proved, by the way, somewhat formal. But in No. 3, Samuel Daniel's quaint 'Love is a sickness,' we hear strains which are not only pleasing, but also moving; while in No. 4, 'Golden Slumbers,' words by Thomas Dekker, the neat workmanship is particularly effective in that it strengthens delicate and charming music. The composer conducted, and the part-singing was most satisfactory.

On the Thursday morning in the Cathedral there were no novelties. Dr. Brewer gave an able rendering of 'Tod und Verklärung,' while that of the 'Eroica' was praiseworthy. The choir sang with fine tone and expression Dr. Charles Lloyd's motet 'The Righteous live for evermore.'

Seven years ago at Hereford was produced an Orchestral Interlude from 'Christus,' entitled 'The Wilderness,' by Mr. Granville Bantock, while this year at Gloucester was given 'Gethsemane,' described as an "Episode in the Life of Christ," and this, though not thus designated, we take to be a part of the 'Christus,' an oratorio, sacred drama, or whatever it is called. The impression created in both instances was certainly indefinite. We know from experience how unsatisfactory it is to judge an extract from a new work, the effect which it is intended to produce depending largely on its connexion with what precedes, and even with what follows. And if we are right in considering both works named as parts of a whole not yet revealed, it is evident that the two are not even consecutive. In 'Gethsemane' the orchestral introduction is mystic, while the "Betrayal" section gives evidence of dramatic power, also of great restraint. In Christ's prayer "Father, the hour is come," the composer's intention in setting it as an accompanied recitative was possibly to prevent purely musical interest from drawing off attention from the words. The recitative itself, however, seemed to us lacking in dignity and solemnity.

The choral Finale, "Fear thou not; for I am with thee," proved unimpressive.



The style of the music, indeed, was old-fashioned, and therefore very unlike that of Mr. Bantock's latest productions. Mr. Frederic Austin, who sang the baritone part, was not in good voice.

Herr Kreisler played the Bach Violin Concerto in E, after which came Mendelssohn's 'Hymn of Praise.'

The Festival ended on the Friday with 'The Messiah,' the solo singers being Mesdames Agnes Nicholls and Phyllis Lett and Messrs. John Coates and Robert Radford. We must not omit to mention the valuable services rendered by Dr. R. G. Sinclair and Mr. I. A. Atkins, Cathedral organists of Hereford and Gloucester, at the morning and evening performances respectively.

At a meeting on the Saturday, over which Dean Spence-Jones presided, Mr. Barret Cooke, the secretary, announced that the Festival was expected to produce a sum of 1,300*l.* for charity.

*The Abuse of the Singing and Speaking Voice: Causes, Effects, and Treatment.* By E. J. Moure and A. Bouyer fils. Translated by Macleod Yearsley. (Kegan Paul & Co.)

—Mr. Yearsley, finding the causes of abuse of the voice so clearly expressed by Prof. Moure and Dr. Bouyer, was induced to translate their "joint report" into English. In the first part a brief but interesting historical sketch is given of the teaching of singing from the times of the Romans, in order to show that it contains to-day the "same empiricism as in the past." And Victor Maurel, no mean authority, is quoted to the effect that only by physiological science can the phonetic organs be made to produce all the effects of which the vocal art is capable. Hence that author recommends all who wish to become artists to begin not by practising exercises, but by serious studies on the production of sound, respiration, &c. The second chapter gives a clear account of the organization and normal function of the phonetic apparatus, after which the special subject of the report is discussed.

Vocal abuse results when an irregular exercise of function is imposed on the "phonating organ," which exaggerates, impedes, alters, or diverts its normal physiology. What we have said will show the purport of the little work, but we must add a few words respecting some of the causes of abuse noted.

One of these is the similar compass constantly demanded of every voice classified in the same category, for by this conventional compass composers are guided. Not compass, but range of voice, *i.e.*, the number of notes which a singer can utter with most ease, and which comprises the most sonorous qualities of timbre and volume, is the important thing. By gradual work, our authors admit, two upper notes and one lower could be added to that range; but to try for more for compass' sake leads to exaggerated tension of the vocal cords, with bad results. Then there is displacement or change of range of voice, as, for instance, when, as often occurs, a soprano or baritone takes now a deep, now a high part. Faure, the great artist, refused many magnificent parts, on the ground that they "were written for a range of voice which my

vocal powers did not permit me to attack." The effect on the voice of such displacement is said to be highly injurious. It is easy to give good advice, but singers, especially those who belong to a theatre troupe, have to take the parts assigned to them, or risk being dismissed. But no doubt in many cases they alter notes and passages which they find troublesome, and thus the strain on the vocal cords is at any rate lessened, if not altogether avoided.

The question of breathing is one of supreme importance, and an abuse pointed out is the employment by some teachers of a single type (clavicular, costal, or diaphragmatic), regardless of the natural functional capacity of the pulmonary organ, which varies according to the subject.

The translation is on the whole good, yet here and there the reader comes across peculiar sentences. Here is one: "Operas are written for the eunuchs that include at this period [*i.e.*, the eighteenth century] the illustrious masters Porpora, Hasse, and Scarlatti." On p. 5 mention is made of Ceron's 'Il Melopeo'; but although the author was Italian by birth, he wrote his work in Spanish; the article in the title ought therefore to have been "El."

## Musical Gossip.

MR. BERNARD SHAW'S 'Arms and the Man' is the source of the musical play entitled 'The Chocolate Soldier,' by Messrs. Bernauer and Jacobson, the English version of which by Mr. Stanislaus Stange was produced last Saturday at the Lyric Theatre. How much, or rather how little, of the original can be traced in this new work need not here be discussed; the music by Oscar Straus, an important feature of the piece, is what specially concerns us. The composer has produced very tasteful, daintily scored numbers. All are good in that, while ear-catching, they never become vulgar. Some, however, are above the average, such as the "Waltz" song which is heard in modified form in every act, and the clever finale of the second act, with its charming wedding music. This finale showed what greater success, with fuller opportunity of displaying his gifts, the composer might achieve. The singing and acting of the Misses Drever, Elsie Spain, and Amy Augarde deserve all praise; and Mr. Workman as the Serbian lieutenant was very amusing. The piece was effectively staged.

THE eighth season of the London Choral Society begins on October 26th, at which Parts II. and III. of Mr. Granville Bantock's 'Omar Khayyam' will be performed; also two compositions for chorus and orchestra by Miss Ethel Smyth, and two short cantatas by Mr. Bertram Shapleigh. The programme of the second concert includes 'Hiawatha,' Parts I. and II., while that of the third will be devoted to Verdi's 'Requiem.'

MISS MIGNON NEVADA, daughter of the well-known artist Madame Emma Nevada, will make her debut in London during the first week of Mr. Thomas Beecham's forthcoming opera season at Covent Garden.

Mlle. ELISABETH AMSDEN will come expressly from Paris to create the part of Toinette in Leroux's 'Le Chemineau,' one of Mr. Beecham's novelties.

ROSSINI'S 'Tancredi,' which was produced at Venice in 1813, is to be revived at

the Berlin Opéra Comique. Stendhal was writing concerning this opera when he congratulated the composer on having known how to "faire dire par les instruments toute une partie des sentiments que le personnage lui-même ne pourrait nous confier."

AMONG some valuable autograph letters to be sold by auction at Berlin to-day is one by Marschner in which occurs the following:—

"If Wagner, who is a highly gifted man, had been a genuine composer, he would not have thought it necessary to make such a noise, and to employ quack methods to win musical fame, and hide the poverty of his productions."

The date of the letter is not given in *Le Ménestrel*, but as Marschner died in 1861, his judgment was formed possibly on 'Rienzi' and 'Tannhäuser,' for the two composers appear to have met in 1848. Wagner, on the other hand, described Marschner as the "last and most important follower" of Spohr and Weber.

## PERFORMANCES NEXT WEEK.

SEPT. Evening Concert, 7, Queen's Hall.  
MON.-SAT. Promenade Concerts, 5, Queen's Hall.  
TUES. Bechstein Orchestra Concert, 3, Bechstein Hall.  
SAT. Herr Kreisler's Violin Recital, 5, Queen's Hall.  
— Mr. E. Goll's Pianoforte Recital, 5.15, Bechstein Hall.

## DRAMA

### THE WEEK

WYNDHAM'S. — *Nobody's Daughter: a Four-Act Play.* By George Paston.

WITH all its faults (and they are not inconsiderable), this is a charming little play. The author represents naturally and vivaciously the quieter sort of country-house life, and hits off to perfection the talk of a group of cheerful and agreeable people, who may be rather frivolous, but certainly give of their best in social intercourse. It is a pleasure to meet the Frampton and Torrens families and listen to their friendly chatter and banter; and when Honora, the young orphan, as she thinks herself, is plunged into their atmosphere of laughter and kindness, and we watch her embarrassment under the teasing and compliments with which she is plied, and we see how the childless John Frampton pets her and takes her to his heart, we have as pretty a domestic picture as we have seen on our stage for many a day.

The playgoer, however, has to pay rather a heavy price for such gratification in some decidedly extravagant postulates. Twenty years before, we are to suppose, Col. Torrens and Mrs. Frampton took a false step, and were content to commit the offspring of their passion to a stranger. After that each parent married, and married happily, and the two families became neighbours and friends; but Honora's father and mother, though they have paid visits occasionally to their child and her stern Calvinistic nurse, have left the girl to be brought up in a lower social station than their own. Yet they are presented to us as considerate, affectionate, normal

persons. We have also to imagine—a much easier task—that Honora has fallen in love with an ambitious mechanic, with whom, as she imagines, she has more affinities than with those guardians of hers she sees so rarely. Naturally the mother wants to prevent the girl from marrying a working-man, and so she invites her to share her home. Honora consents to try the experiment, and is grateful for a friendly welcome, though conscious all the while that she does not belong to her mother's grade of society.

So far George Paston, however far-fetched the premises of her play may be, has kept it on the plane of comedy. Honora's parents meet each other without feeling uncomfortable—can look back curiously on their infatuation, and by no means regard themselves in the light of sinners. Mrs. Frampton has forgiven herself long ago, and is angry at the Scotch nurse's implied disapproval. Mrs. Torrens is a breezy, common-sense woman, wrapt up in her son; Mr. Frampton, a successful manufacturer, is the most easygoing and good-tempered of men.

Suddenly the author changes the whole tone of the piece. Mr. Frampton discovers the secret of Honora's birth, and is converted into a raging volcano of jealousy, and it is only at the cost of his wife's many tears, and much persuasive eloquence on the part of his fellow-victim Mrs. Torrens, and caresses from Honora, that he is restored to his right mind. This is George Paston's cardinal mistake. An emotional crisis may bring hidden qualities to the surface, but it does not entirely transform a man's character, as the husband's is temporarily transformed. Mr. Gerald du Maurier, to be sure, is surprisingly impressive in Mr. Frampton's outburst, and at all points suggests very cleverly the man of comfortable middle-age; but neither his frenzy nor Miss Lilian Braithwaite's appealing pathos can make us accept the later scenes between husband and wife as convincing. Honora fortunately remains true to herself throughout the action, and in this part Miss Rosalie Toller achieves a striking success, and joins the ranks of the few young actresses who count.

*The Works of Thomas Nashe.* Edited from the Original Texts by Ronald B. McKerrrow. Vol. V. With Introduction and Index. (Sidgwick & Jackson.)—The long-delayed fifth volume of Mr. McKerrrow's edition of Nashe is now before us, and the work is complete—complete certainly in every bibliographical sense, and annotated so as to satisfy the most meticulous taste for some time to come. We do not care to say that Mr. McKerrrow has overdone what he calls the "editorial work proper," but we wish that in his ordering of these years' stores he had shown a little more literary craftsmanship. He makes plain confession of this lack in his Introduction: "I had of course to abandon any thought of giving a literary form to my account of him [Nashe], or of making it easy or pleasant reading." This "of course" is not convincing; and we may be allowed to demur to the view of "fine

writing" implied in Mr. McKerrrow's words. And we have this gentle grudge against him, that in the very first paragraph of an Introduction of 159 pages he disappoints the "literary" appetite by saying no more than that in Nashe's writings scholars "may possess the Elizabethan age as a whole, in its strength and its weakness, its achievement and its failures—in all save its highest touch of inspiration." The thesis is certainly worth discussion—whether in "pleasant" writing or not; but Mr. McKerrrow prefers to give us all about Nashe rather than to come to conclusions about his work and place. This self-denial is some one else's opportunity; and if Nashe has deserved the handsome treatment by Grosart in six volumes, and Mr. McKerrrow in five, there is now no lack of excuse for the attempting of a "literary" judgment.

We are glad to note that Mr. McKerrrow modifies his view of Nashe's authorship of the Pasquil tracts, and now groups them with "Almond for a Parrot" among the doubtful works; and that he has joined the band who protest against the textbook gibes at Gabriel Harvey. The fourth section of the Introduction is an elaborate excursus on 'Nashe's Reading.' The value of such discussions is generally slight; for a writer's allusions, the books on his shelves, or the books he borrowed (perhaps for a friend) are poor clues to his likings and taste. Some years ago, a pleasant romance of Carlyle's early preparation in letters was developed from the entries in the ledger of a University library.

Mr. McKerrrow has wisely recognized the value of a full Index in a book of this kind, and he has devoted nearly half the volume (and many a day, we are sure) to the compilation of what he fears his reader may call a dictionary. The references to word-forms will be of value to the Oxford lexicographers.

TO CORRESPONDENTS.—C. J. F.—M. M.—G. G. S.—C. H.—W. T. H.—V. M.—M. H.—Received.

S. H.—G. N.—L. S.—Many thanks.

No notice can be taken of anonymous communications.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

We do not undertake to give the value of books, china, pictures, &c.

## THE ATHENÆUM

PRICE THREEPENCE.

Is published every FRIDAY in time for the Afternoon Mails. Terms of Subscription, free by post to all parts of the United Kingdom: For Six Months, 7s. 6d.; for Twelve Months, 12s. 6d. For the Continent and all places within the Postal Union: For Six Months, 9s.; for Twelve Months, 15s., commencing from any date, payable in advance to JOHN C. FRANCIS.

Athenæum Office, Bream's Buildings, Chancery Lane, London E.C.

### INDEX TO ADVERTISERS.

	PAGE
AUTHORS' AGENTS .. .. .	310
BELL & SONS .. .. .	336
BLACKWOOD & SONS .. .. .	311
BOOKBINDING .. .. .	310
CATALOGUES .. .. .	310
CHATTO & WINDUS .. .. .	340
CONSTABLE & CO. .. .. .	314
DE LA MORE PRESS .. .. .	310
DENT & SONS .. .. .	314
EDUCATIONAL .. .. .	309
HARPER & BROS. .. .. .	312
HEINEMANN .. .. .	337
INSURANCE COMPANIES .. .. .	339
LECTURES .. .. .	309
Low & Co. .. .. .	311
MACMILLAN & CO. .. .. .	312, 314
MAGAZINES, &c. .. .. .	310
METHUEN & CO. .. .. .	310
MISCELLANEOUS .. .. .	310
NOTES AND QUERIES .. .. .	338
PHILIP & SON .. .. .	312
PROVIDENT INSTITUTIONS .. .. .	309
SALES BY AUCTION .. .. .	310
SHIPPING .. .. .	339
SITUATIONS VACANT .. .. .	309
SITUATIONS WANTED .. .. .	310
TYPE-WRITERS, &c. .. .. .	310
UNWIN .. .. .	333

## MESSRS. BELL'S BOOKS.

### COMPLETION OF THE

### ITINERARY OF JOHN LELAND

Vol. V., containing Parts IX. to XI., and an Index to the complete work, 18s. net.

Newly Edited from the MSS.

By LUCY TOULMIN SMITH.

Already Published: Vol. I. (containing Parts I.-III.), 18s. net; Vol. II. (Parts IV. and V.), 12s. net; Vol. III. (THE ITINERARY IN WALES), 10s. 6d. net (not supplied separately); and Vol. IV. (Parts VII. and VIII.), 12s. net. \*Comparatively few complete Sets of this limited Large-Paper Edition now remain, and it should be ordered without delay.

NOW READY. Royal 16mo, 4s. 6d. net.

### THE CHAINED TITAN.

A Poem of Yesterday and To-day.

By W. G. HOLE,

Author of 'Poems Lyrical and Dramatic,' 'New Poems,' 'Queen Elizabeth,' &c.

This remarkable and powerful poem deals with some of the social problems of the present day. 'The Chained Titan' is Prometheus still bound to the rock of Ignorance and Selfishness, and still waiting for the hand that shall liberate him.

### THE QUEEN'S TREASURES SERIES.

Each with 8 Coloured Plates and Decorated Title-Page, Covers, and End-papers.

Small crown 8vo, 2s. 6d. net each.

NEW VOLUME NOW READY.

### SILAS MARNER.

By GEORGE ELIOT.

Illustrated by M. V. WHEELHOUSE.

### CHEAPER RE-ISSUE. NOW READY.

### THE BRITISH ARTISTS SERIES.

Each with Colour or Photogravure Plates, and from 80 to 100 other Illustrations.

Post 8vo, 3s. 6d. net each.

### LIST OF VOLUMES.

SIR EDWARD BURNE-JONES, BART.

By MALCOLM BELL.

FREDERIC, LORD LEIGHTON, P.R.A.

By ERNEST RHYS.

SIR J. E. MILLAIS, BART., P.R.A. By

A. L. BALDRY.

DANTE GABRIEL ROSSETTI. By H. C.

MARILLIER.

THE ENGLISH PRE-RAPHAELITE

PAINTERS, THEIR ASSOCIATES AND

SUCCESSORS. By PERCY BATE.

SIR JOSHUA REYNOLDS. By LORD

RONALD SUTHERLAND GOWER, F.S.A.

THOMAS GAINSBOROUGH. By LORD

RONALD SUTHERLAND GOWER, F.S.A.

GEORGE MORLAND. By G. C. WILLIAM-

SON, Litt.D.

J. M. W. TURNER. By W. L. WYLLIE,

A.R.A.

### NEW EDUCATIONAL BOOKS.

### PUBLIC SCHOOL ARITHMETIC.

By W. M. BAKER, M.A., and A. A. BOURNE, M.A.

COMPLETE EDITION. Crown 8vo, 3s. 6d.; or with

Answers, 4s. 6d.

STUDENT'S EDITION. With or without Answers,

2s. 6d.

### BELL'S ILLUSTRATED CLASSICS.

NEW VOLUME.

### CAESAR: DE BELLO GALLICO.

Book VII. Edited by S. E. WINBOLT, M.A. 1s. 6d.

### BELL'S ENGLISH TEXTS FOR SECONDARY

SCHOOLS.

NEW VOLUME.

### SELECTIONS FROM CARLYLE.

Edited by ELIZABETH LEE, Secretary of the

English Association. 1s. [Shortly.]

London: G. BELL & SONS, LTD.,  
York House, Portugal Street, W.C.



# MR. HEINEMANN'S FIRST AUTUMN LIST.

## SPORT AND TRAVEL.

**THE ENCYCLOPAEDIA OF SPORT AND GAMES.** A New and Enlarged Edition, magnificently Illustrated in Colour and Black-and-White. In Fortnightly Parts, 1s. net each. Vol. I. (A to Cricket), with over 500 Illustrations, cloth, 10s. 6d. net; half-bound, 12s. 6d. net. [Ready.]

\* \* The Encyclopaedia of Sport and Games is designed to give an account of every kind of sport, of all games that are played, and of every form of physical culture that is popularly practised. Each subject is fully dealt with by the highest authorities. Among the illustrations are some of the finest sporting pictures ever published, reproduced in colour. There are also hundreds of instantaneous Photographs, Sketches, Diagrams, &c.

**HUNTING CAMPS IN WOOD AND WILDERNESS.** By H. HESKETH PRICHARD, Author of 'Through the Heart of Patagonia,' &c. Illustrated in Colour and Black-and-White by LADY HELEN GRAHAM and E. G. CALDWELL, and from Photographs. 1 vol. crown 4to, 15s. net.

**A VOICE FROM THE CONGO.** By HERBERT WARD. Fully illustrated. 1 vol. demy 8vo, 10s. net.  
\* \* Mr. Herbert Ward describes the inner life of the inhabitants of the Congo territories from an intimate and sympathetic point of view. 'A Voice from the Congo' is full of curious and interesting anecdotes illustrating the life and human conditions of a people in whom the whole civilized world takes more than a passing interest.

## THE HEART OF THE ANTARCTIC.

BY SIR ERNEST SHACKLETON, C.V.O.

POPULAR EDITION, in 1 vol., fully illustrated from Photographs, and with Coloured Drawings by the Artist of the Expedition, and a Map. Crown 8vo, 6s. net.  
\* \* Mr. Heinemann has pleasure in announcing that he will issue on SEPTEMBER 29, a POPULAR EDITION of the great travel book of the twentieth century, which will place this thrilling record of British achievement within the reach of everybody. This POPULAR EDITION, issued at one-sixth of the price of the original edition, contains 64 pages of illustrations and a complete narrative of the expedition, written by Sir Ernest Shackleton.

**CHINA UNDER THE EMPRESS DOWAGER.** Being the History of the Life and Times of Tzu Hsi, compiled from State Papers and the Private Diary of the Comptroller of her Household. By J. P. O. BLAND and EDMUND BACKHOUSE. Fully illustrated. 1 vol. crown 4to, 16s. net.

\* \* This important work covers the history of China and its great ruler for the past fifty years. The "clon" of the work is the Diary, a most vivid and thrilling document, which gives a daily and detailed account of the Empress and her immediate advisers from the beginning of the Boxer rising to the day of the relief of Peking, when the diarist was murdered.

**AMURATH TO AMURATH.** By GERTRUDE LOTHIAN BELL, Author of 'The Desert and the Sown.' Demy 8vo, 16s. net.

\* \* The record of a journey in Asia Minor, written with the knowledge of the past, and observation of the present, position of places visited, sympathy with the native, and the abundant good-humour which made the author's previous work so readable and attractive.

## NATURE.

**WILD FLOWERS OF THE BRITISH ISLES.** Illustrated and Written by H. ISABEL ADAMS. Vol. II. With 51 Plates in Colour. Demy 4to, 30s. net. Previously published: Vol. I. With 75 Plates in Colour. Demy 4to, 30s. net. [Second impression.]

Times.—"These two volumes are very attractive to the amateur flower lover. The large plates are examples of fine and delicate colouring, combining both grace and accuracy."

**ANIMALS WORTH KNOWING.** By H. PERRY ROBINSON. Fully illustrated. Crown 8vo, 6s. net.

\* \* No writer has ever had a more intimate knowledge of animals than Mr. Robinson, and no one can impart his knowledge with greater charm. These chats at the Zoo will appeal to a large public.

## MEMOIRS AND BIOGRAPHY.

**MEMOIRS OF THE DUCHESSE DE DINO.** Vols. II. and III., completing the work.

Demy 8vo, 10s. net each.

\* \* The brilliant chronicle of Talleyrand's famous niece forms the most important collection of French memoirs which have been published since the Memoirs of Madame de Boigne. Apart from their interest as a vivacious commentary upon contemporary persons and events in Europe, they have a permanent value for every student of European history.

**A GASCON ROYALIST IN REVOLUTIONARY PARIS.** By G. LENÔTRE, Author of

'Marie Antoinette,' 'Romances of the French Revolution,' 'The Tribunal of the Terror,' &c. Demy 8vo, 10s. net.

**HEINRICH HEINE'S MEMOIRS.** Edited by GUSTAV KARPELES. Translated by GILBERT CANNAN. 2 vols. demy 8vo, 12s. net.

**A MEMOIR OF WILLIAM SHARP.** By ELIZABETH SHARP. Illustrated. 1 vol. royal 8vo, 16s. net.

\* \* Mrs. Sharp is a sympathetic biographer, and while she tells the story of his life, she endeavours to explain the dual personality which possessed the critic and biographer, William Sharp, and the poet of the Celtic movement, "Fiona Macleod." A large part of the book is taken from his diaries, his letters, and the correspondence of his friends, among them such men as Rossetti, Oscar Wilde, Pater, and R. L. Stevenson.

**FERDINAND LASSALLE.** By GEORGE BRANDES, Author of 'William Shakespeare,' 'Henrik

Ibsen and Bjørnstjerne Bjørnson,' 'Main Currents in Nineteenth Century Literature,' &c. 1 vol. demy 8vo, 6s. net.

\* \* To the general reader, perhaps, Lassalle is little more than a name. But to students of political history he is known as the founder of the school in which Bismarck was so apt a pupil. This study by Dr. George Brandes will reveal the man and his aims in true perspective.

## ART AND BELLES LETTRES.

**GREAT MASTERS OF LANDSCAPE PAINTING.** From the French of EMILE MICHEL.

Profusely illustrated. Imp. 8vo, 30s. net.

## NEW VOLUMES IN "THE HISTORY OF ART THROUGHOUT THE AGES" SERIES.

Each Volume illustrated with Colour-Plates and over 600 Text Illustrations. Limp cloth, 6s. net.

**ART IN NORTHERN ITALY.**

By Dr. CORRADO RICCI. [In October.]

**ART IN FLANDERS,**

By MAX ROOSES.

**ART IN FRANCE.**

By LOUIS HOURTICQ. [In December.]

## MR. ARTHUR RACKHAM'S NEW BOOK.

**THE RING OF THE NIBLUNGS. I. THE RHINE GOLD.—THE VALKYRIE.**

By RICHARD WAGNER. Translated by MARGARET ARMOUR. Illustrated in Colour and Black-and-White by ARTHUR RACKHAM. Crown 4to, 15s. net.

\* \* The genius of Rackham is here found allied to the genius of Wagner in the most beautiful book of the season.

## MR. HUGH THOMSON'S NEW PICTURES.

**THE MERRY WIVES OF WINDSOR.** By WILLIAM SHAKESPEARE. Illustrated in Colour

and Black-and-White by HUGH THOMSON. Crown 4to, 15s. net. Also an Edition de Luxe, on Hand-Made Paper, limited to 250 numbered and signed copies, 2l. 2s. net.

\* \* Sweet Ann Page, Falstaff and his companions, and the rest of the jovial characters in this brightest of farces, live before us in Mr. Hugh Thomson's pictures.

**THE ROMANCE OF TRISTRAM AND ISEULT.** From the French of JOSEPH BÉDIER.

Illustrated in Colours and Decorated by MAURICE LALAU. Crown 4to, 15s. net.

\* \* M. Bédier has taken the most picturesque details of the most beautiful love-story in the world, and woven them into a new version, set forth in the language of the troubadour. In Maurice Lalau he found an able and enthusiastic illustrator whose pictures are imbued with the true spirit of the romance.

**ITALIAN FANTASIES.** By ISRAEL ZANGWILL, Author of 'Children of the Ghetto,' &c. 1 vol. 8s. 6d. net.

\* \* These causeries of Mr. Zangwill embrace various and varied subjects, treated seriously and humorously:—'Italian Grotesques,' 'Parvenue Pompelli,' 'Dutch Art versus Italian,' 'The Consolation of Phlebotomy,' &c. Mr. Zangwill is a master of the pointed phrase, and this new volume will assuredly increase his reputation.

MR. HEINEMANN'S ILLUSTRATED AUTUMN ANNOUNCEMENT LIST POST FREE.

London: WILLIAM HEINEMANN, 21, Bedford Street, W.C.

"The *Athenæum* and *Notes and Queries*—what pleasant thoughts do not these names conjure up in the mind of every literary man! The venerable mother first saw the light more than fourscore years ago, and her daughter, 'N. & Q.' as it is fondly called, is herself a staid matron of sixty or thereabouts; and the publisher who guards the interest of them both has now appeared for the second time as the author of a delightful volume of reminiscences arranged under the modest title of *NOTES BY THE WAY*, and published at 10s. 6d. by Mr. Fisher Unwin, Adelphi Terrace, London. In his previous work Mr. Francis told the inspiring story of the leading critical and literary organ; and in the book before us, the profits of which will be devoted to 'The Readers' Pension Fund.....Mr. Francis tells in his pleasant and easy style the story of 'N. & Q.'.....*Notes and Queries* is unique among English papers. From the first issue in 1849 it was a success; it has had imitators, but never a rival.....So successful has the paper been, so successfully conducted, and so admirably supported by the best men of the day in every department, that as an *olla podrida* it is now simply invaluable, and nobody writing on any subject under the sun does well to start without having first thoroughly searched the indices and files of *Notes and Queries*. On this point the writer can speak with some experience, for the preparation for 'Bye-gones' of a digest of the Welsh references has revealed a vast mass of interesting and important matter relating to the Principality; and it will be his privilege, if spared to see the end of a pleasant task, to have run the eye through every column of one of the most delightful and informing journals in the English-speaking world.

"The best proof, perhaps, of the success of 'N. & Q.' is that it has preserved throughout its long existence a remarkable homogeneity. The latest issue is quite like the first of the Series, and it may be that when the New Zealander looks down on the ruins of St. Paul's he may still be able to purchase his copy of 'N. & Q.' unchangeable and unchanged."—A. M. in the *Western Mail*.

"The volumes of *Notes and Queries* are an island of knowledge, piled up by ten thousand laborious coral insects of learning, adding each his grain to the growing heap, though some devotees have added metaphorical tons. Almost every writer upon time and men past in England must consult *Notes and Queries*. In John Collins Francis's 'Notes by the Way'.....one is keenly impressed by the happy comradeship that existed among 'N. & Q.' collaborators.....The book is in many ways a manifestation of English character, which essentially is the best character in the world. There are heads more acute, there are hearts more impulsive than the Englishman's; yet the right English heart is so warm, the right English head is so sound, that the combination is generally incomparable, and this is an Australian's opinion, not an Englishman's."—Mr. A. G. STEPHENS in the *Sydney Evening Post*.

"LEARNED, CHATTY, USEFUL."—*Athenæum*.

"THAT DELIGHTFUL REPOSITORY OF FORGOTTEN LORE, 'NOTES AND QUERIES.'"

*Edinburgh Review*, October, 1880.

# NOTES AND QUERIES:

A Medium of Intercommunication

FOR

LITERARY MEN, GENERAL READERS, ETC.

Subscription, 10s. 3d. for Six Months; 20s. 6d. for Twelve Months.  
(Including postage.)

## IN THE PAST

no considerable work of reference has been concluded without the co-operation of 'Notes and Queries.'

## IN THE PRESENT

every week's issue reveals a discovery or re-discovery of interesting facts in

**Americana,**

**Bibliography and Literary History,  
Biography, Ecclesiastical Matters,**

**Folk-Lore and Popular Antiquities,**

**Genealogy and Heraldry,**

**History: English, Irish, and Scottish.**

**Philology and Grammar,**

**Proverbs and Quotations, Topography.**

## THE FUTURE

will see the greater development of our usefulness to the Second-hand Booksellers—a class already showing their hearty appreciation—as well as other new features.

JOHN C. FRANCIS and J. EDWARD FRANCIS,  
Bream's Buildings, Chancery Lane, London, E.C.



## NOTES AND QUERIES.

## THIS WEEK'S NUMBER (September 17) CONTAINS—

NOTES:—Sir John Bowring and Fauriel—Variant Readings in Wordsworth—Plantagenet Tombs at Fontevault—Gladstone at Wilmslow—Harp Alley—"Smouch," Term for a Jew—West Indian Folk-lore—John Wesley's Marriage—William Roupell—Arden of Feversham—Marriage in Lincoln's Inn Chapel—Wade and Gainsborough.

QUERIES:—Hillman Family—John Marshman: Archibald Forbes—Archibald Bruce—Lum Surname—Sir Eyre Coote's Monument—Blücher at Waterloo—"Le Proserit"—"Fern to make malt"—De Quincey and Coleridge—Whyteheer—Woman throwing her Children to Wolves—"Agathonia"—Prinknash—Michael Wright, Painter—Greek Illustrated History—Hezekiah Swift—Matthew Arnold on Nineteenth-Century Eloquence—Authors Wanted—John Peel of Troutbeck—"Game leg"—"Quiz"—Kennett and Howe—Daniel and the Pirate—Carlin Sunday and Fleet Street—Slavery in Scotland—Capt. A. Elton—Danby Pickering—C. Potter—Hone's "Table Book."

REPLIES:—Sir Henry Dudley—Elephant and Castle in Heraldry—Vavasour Surname—Richard Gem—"Teest"—Secretaries to the Lords Lieutenant—"Arno Miscellany"—"Oliver Twist" on the Stage—"Drawing-Room Ditties"—Sir John Ivory—Authors Wanted—"Average"—Sudan Archaeology—John King, Artist—Seventeenth-Century Quotations—Mazes—The Old Pretender—Theophilus Feild—Egerton Leigh—Peck and Beckford Fuller—Cooker—E. R. Moran—Jacob Henriquez—Tammany—Oatcake and Whisky—"Erlkönigs Tochter"—Duke of Grafton, East Indiaman—"Yellow-Backs"—Seventeenth-Century Clergy—Thomas Paine's Gravestone—Wolfe on "Yankees"—Shakespeare and Peeping Tom—Anonymous Works—"Le Paysan Perversi"—"Jane Shore"—Kipling and the Swastika—H.M.S. Avenger—Islington Historians—Clergy and the Dinner Table.

NOTES ON BOOKS:—"Cambridge History of English Literature."

## LAST WEEK'S NUMBER (September 10) CONTAINS—

NOTES:—The House of La Trémoille—Vanishing London: Proprietary Chapels—"London Gazette": Early Advertisements—"Hungary in the Eighteenth Century"—"Freckle" and "Speckled": their Etymology—Anthony Babington, the Conspirator—Richard Crashaw at Rome—Rostand's "Chantecler"—Tenducci Anecdotes—Robert Hayman, Poet—Carlyle's "French Revolution" in a French Version—Fulham Deed of 1627—"Martinet."

QUERIES:—"Scupper"—The Durham Boat on the Delaware—T. Leighton, M.P.—Col. Phaire—Francis Thompson—Pope Adrian IV. and the Emerald Isle—Earl of Arundel's Brother and Uncle Arrested—Jew's Eye—Greenwich Market—The Tygris, London Subterranean River—Barlow Trecothick, Lord Mayor—John Lathom, Carver to French Queen—Jeremy Taylor's Descendants—Hobby-Horse.

REPLIES:—Gulston Addison's Death—"Hudibras": Earliest Pirated Edition—"Unecungga"—Smollett's "History of England"—Authors of Quotations—Flint Firelocks in the Crimean War—D'Eresby—"Oliver Twist" on the Stage—"Sorning"—"Ora"—"Noria"—Follies—Obvention Bread—"Barn" in Place-Names—"The English Freeholder"—Wendell Holmes and "N. & Q."—Sowing by Hand—Toe and Finger Names—Morganatic Marriages—Buddha in Christian Art—Corio Arms—Snails as Food—Speaker's Chair.

NOTES ON BOOKS:—"Longmans' Historical Illustrations"—"In English Homes"—Reviews and Magazines.

## THE NUMBER for September 3 CONTAINS—

NOTES:—Stone Capital in the Old High Tower, Westminster—Tottel's "Miscellany"—Huntingdonshire Poll-Books—Plantagenet Tombs at Fontevault—Russian Saying—Tammany and England—Belgian Students' Song—Dickens's "Haunted Man"—Belt Family—General Wolfe on "Yankees."

QUERIES:—"Teest"—"Scruto"—Sir W. Stephenson—Secretaries to the Lords Lieutenant of Ireland—Islington Historians—Bell's Editions of the Poets—Gibbon on the Classics—Oatcake and Whisky as Eucharistic Elements—Kipling and the Swastika—Authors of Quotations Wanted—Shakespeare and Peeping Tom—Duke of Grafton, East Indiaman—Book-Covers: "Yellow-Backs"—Anonymous Works—"Le Paysan Perversi"—"Julian's Vision"—"A Day with Cromwell"—Father Smith, the Organ Builder—Theophilus Feild—F. V. Field—Frank Nicholls—"Sovereign" of Kinsale—Legacy to Lord Brougham—Basil the Great.

REPLIES:—"Bibliography of London"—"Oliver Twist" on the Stage—"Staple" in Place-Names—"King" in Place-Names—"The Case Altered"—E. I. C.'s Marine Service—"Highdays, Holidays, and Bonfire Nights"—Liardet—American Words and Phrases—Names Terrible to Children—Moke Family—Spider's Web—Goldsmith's "Deserted Village"—Dickens on Royal Humane Society—Sir John Ivory—Saint-Evremond—"Vertimmus"—"Collins"—Letter of Thanks—St. Swithin—"Denizen"—Lieut. Col. Glegg—Usona=U.S.A.—Amanuensis as a Christian Name—Adling Street—Elizabeth and Astrology—Bath and Henrietta Maria—Asking for Salt—Father Peters and Queen Mary—Lardner at the Coronation—English Sepulchral Monuments—"Drawing-Room Ditties"—W. Hucks—Apple Tree flowering in Autumn.

NOTES ON BOOKS:—"The Poems of Cynewulf"—"Fifty Pictures of Gothic Altars."

JOHN C. FRANCIS and J. EDWARD FRANCIS,

Notes and Queries Office, Bream's Buildings, Chancery Lane, E.C.; and of all Newsagents.

**NEXT WEEK'S ATHENÆUM** will contain  
*Reviews of CAMBRIDGE HISTORY OF  
ENGLISH LITERATURE, Vols. V. and VI.,  
and THE CORNWALL COAST, by ARTHUR  
L. SALMON.*

## Shipping.

**P & O** Under Contract with H.M. Government.  
**Mail and Passenger Services.**  
EGYPT, INDIA, CHINA, JAPAN, AUSTRALASIA, &c.  
Conveying Passengers and Merchandise to all Eastern Ports.

**P & O** **Pleasure Cruises**  
By the well-known S.Y. "VECTIS," 6,000 tons.  
from MARSEILLES (Rail & S.S. connections from London.)  
TURKEY, ATHENS, &c. | No. 9.—Oct. 13 to Nov. 5.  
Fares from 20 Guineas.

**P & O** **Illustrated Handbooks on Application.**  
122, Leadenhall Street, E.C. } LONDON.  
Northumberland Avenue, W.C.

NOW READY.

## NOTES AND QUERIES.

THE VOLUME

JANUARY TO JUNE, 1910,

WITH THE

INDEX,

Price 10s. 6d.

\*. The INDEX separately, price 6d.; by post, 6½d.

Also Cases for Binding, price 1s.; by post, 1s. 2d.

JOHN C. FRANCIS and J. EDWARD FRANCIS,  
Notes and Queries Office, Bream's Buildings, E.C.

## Insurance Companies.

**EVERY MAN** whose Estate will be  
liable for Duty

should read

## 'A POPULAR FALLACY.'

Sent post free on application to the

## NATIONAL PROVIDENT

INSTITUTION

For Mutual LIFE Assurance,

48 GRACECHURCH STREET, LONDON, E.C.

## ACCIDENTS

OF ALL KINDS,

SICKNESS, EMPLOYERS' LIABILITY,  
THIRD PARTY, BURGULARY,  
GLASS AND FIDELITY GUARANTEE RISKS  
Insured against by the

RAILWAY PASSENGERS ASSURANCE CO.,

NOW INCORPORATED WITH THE

NORTH BRITISH & MERCANTILE INSURANCE CO.

Capital (fully subscribed) £1,000,000.

Paid up £200,000. Claims paid £5,800,000.

64, CORNHILL, LONDON.

A. VIAN, Secretary.

THE

## WESTMINSTER FIRE OFFICE

Est'd. A.D. 1717.  
Reconstituted 1906.

HEAD OFFICE:

27, KING ST., COVENT GARDEN, W.C.

CITY OFFICE:

82, LOMBARD STREET, E.C.

Applications for Agencies Invited.

# CHATTO & WINDUS.

## SOME ANNOUNCEMENTS.

NEW  
6s.  
NOVELS.

**SACRIFICE.**  
**THE NOISE OF LIFE.**  
**MEZZOGIORNO.**  
**THE INCUBUS.**  
**THE YOUNG IDEA.**

**SENTENCED TO DEATH.**

"Mr. Swinnerton writes freshly and with an honest humour."—*Times*.

"The story is one which may be confidently recommended as exciting and ingenious from first to last."—*Daily Telegraph*.

By **F. E. PENNY**,  
Author of 'The Unlucky Mark,' &c.

By **CHRISTOPHER STONE**,  
Author of 'They Also Serve,' &c.

By **JOHN AYSCOUGH**,  
Author of 'Marotz,' &c.

[Sept. 22.]

By **HELEN HESTER COLVILL**,  
Author of 'The Stepping Stone,' &c.

[Sept. 29.]

By **FRANK A. SWINNERTON**,  
Author of 'The Merry Heart.'

By **ROBERT MACHRAY**,  
Author of 'The Mystery of Lincoln's Inn.'

### NEW FLORENCE PRESS BOOKS.

A NEW FOUNT OF TYPE SPECIALLY DESIGNED BY MR. HERBERT P. HORNE.

**VIRGINIBUS PUERISQUE**, and other Essays. By **ROBERT LOUIS STEVENSON**. With 12 Illustrations in Colotype after the Water-Colour Drawings of **NORMAN WILKINSON**. Crown 4to, printed on hand-made paper, bound in boards, 2l. 12s. 6d. net; buckram, 2l. 15s. net; vellum limp, 3l. 3s. net (Edition for sale limited to 225 Numbered Copies). Also 10 Special Copies printed throughout upon vellum and bound in vellum gilt with ties. These last are all sold, and application for them should be made to the Booksellers.

**SONGS BEFORE SUNRISE**. By **ALGERNON CHARLES SWINBURNE**. Edition for sale limited to 475 Copies for the United Kingdom, printed in red and black on crown 4to, hand-made paper, paper boards, 26s. net; limp vellum, 36s. net. 10 Special Copies were printed throughout upon vellum; these are all sold, and applications should be made to the Booksellers.

**SAPPHO**. One Hundred Lyrics by **BLISS CARMAN**. Small crown 8vo, printed on hand-made paper and bound in boards, 6s. net; parchment, 6s. net. (This is the first volume of a cheaper series.)

**THE CHILDREN OF THE CHAPEL**. By **Mrs. DISNEY LEITH**; including 'THE PILGRIMAGE OF PLEASURE: a Morality Play.' By **ALGERNON CHARLES SWINBURNE**. Crown 8vo, buckram, 6s. net.

**THE FACE OF MANCHURIA, KOREA, AND RUSSIAN TURKESTAN**. By **E. G. KEMP, F.R.S.G.S.**, Author of 'The Face of China.' With 18 Plates in Colour and 6 in Monochrome and a Map. Fcap. 4to, cloth, 7s. 6d. net.

**LIVES OF THE EARLY MEDICI**: as told in their Letters. By **JANET ROSS**. With numerous Illustrations and Facsimiles. Demy 8vo, cloth, 10s. 6d. net.

**STORIES OF THE SPANISH ARTISTS UNTIL GOYA**. Selected and Arranged by **LUIS CARREÑO**. With an Introduction by **EDWARD HUTTON**. New volume of "The Art and Letters Library." 8 Illustrations in Colour and 24 in Monochrome. Large crown 8vo, cloth gilt, 7s. 6d. net; Large-Paper copies, with a special additional Coloured Plate, small crown 4to, rag paper, parchment, 15s. net.

**THE AIRY WAY**. By **GEORGE A. B. DEWAR**, Author of 'Wild Life in Hampshire Highlands,' 'The Fairy Year,' &c. Crown 8vo, cloth, 6s. net.

**OLD KENSINGTON PALACE**, and other Papers. By **AUSTIN DOBSON**. With 6 Illustrations. Crown 8vo, buckram, gilt top, 6s.

**PRAYERS WRITTEN AT VAILIMA**. Each Prayer beautifully illuminated in Missal Style by **A. SANGORSKI**, and the whole reproduced in Gold and Colours upon ivory-tinted paper. Fcap. 4to, Japanese vellum, gilt top, 6s. net; or in parchment gilt, 10s. 6d. net.

**ESSAYS IN THE ART OF WRITING**. By **ROBERT LOUIS STEVENSON**. New Volume of "The St. Martin's Library." Pott 8vo, leather, 3s. net; cloth, 2s. net.

**FROM CONSTABLE TO COMMISSIONER**: the Story of Sixty Years, most of them Misspent. By **Lieut.-Col. Sir HENRY SMITH, K.C.B.** With a Photogravure Portrait. Demy 8vo, cloth, gilt top, 7s. 6d. net.

**THE FLOWER BOOK**. By **CONSTANCE SMEDLEY ARMFIELD**. With 20 Illustrations in Colour by **MAXWELL ARMFIELD**. Large fcap. 4to, cloth, 7s. 6d. net; parchment, 12s. 6d. net.

**THE SHADOWLESS MAN**: Peter Schlemihl. By **ADELBERT VON CHAMISSE**. Translated by **Sir JOHN BOWRING**, and illustrated by **GORDON BROWNE**. Demy 8vo, cloth decorated, 3s. 6d. net.

### THE WORKS OF ALGERNON CHARLES SWINBURNE.

Selections. 6s.  
**The Queen-Mother**; and **Rosamond**. 7s. 6d. net.  
**Atalanta in Calydon**. 6s.  
**Chastelard**. 7s.  
**Poems and Ballads, FIRST SERIES**. 9s.  
**Poems and Ballads, SECOND SERIES**. 9s.  
**Poems and Ballads, THIRD SERIES**. 7s.  
**Songs before Sunrise**. 10s. 6d.  
**Bothwell**. 12s. 6d.  
**Songs of Two Nations**. 6s.

**Essays and Studies**. 12s.  
**Erechtheus**. 6s.  
**A Note on Charlotte Brontë**. 6s.  
**A Study of Shakespeare**. 8s.  
**Songs of the Springtides**. 6s.  
**Studies in Song**. 7s.  
**Mary Stuart**. 5s.  
**Tristram of Lyonesse, & other Poems**. 9s.  
**A Century of Roundels**. 6s.  
**A Midsummer Holiday, and other Poems**. 7s.

**Marino Faliero: a Tragedy**. 6s.  
**A Study of Victor Hugo**. 6s.  
**Miscellanies**. 12s.  
**Locrine**. 6s.  
**A Study of Ben Jonson**. 7s.  
**The Sisters: a Tragedy**. 6s.  
**Astrophel, and other Poems**. 7s.  
**Studies in Prose and Poetry**. 9s.  
**The Tale of Balen**. 7s.  
**Rosamund, Queen of the Lombards**. 6s.

**A Channel Passage, and other Poems**. 7s.  
**Love's Cross-Currents: a Year's Letters**. 6s. net.  
**William Blake**. 6s. net.  
**The Duke of Gandia**. 6s.; Large-Paper (a few only), 10s. net.  
**The Age of Shakespeare**. 6s. net; Large-Paper (a few only), 21s. net.  
**George Chapman**. (In Vol. II. of Chapman's Works.) 3s. 6d.

**COLLECTED POETICAL WORKS**. In 6 vols. crown 8vo, buckram, 36s. net the Set. Sold only in Sets.

**COLLECTED TRAGEDIES**. In 5 vols. crown 8vo, buckram, 30s. net the Set. Sold only in Sets.

CHATTO & WINDUS, 111, St. Martin's Lane, W.C.

Editorial Communications should be addressed to "THE EDITOR"—Advertisements and Business Letters to "THE PUBLISHERS"—at the Office, Bream's Buildings, Chancery Lane, E.C.  
Published Weekly by **JOHN C. FRANCIS** and **J. EDWARD FRANCIS** at Bream's Buildings, Chancery Lane, E.C., and Printed by **J. EDWARD FRANCIS**, Athenæum Press, Bream's Building, Chancery Lane, E.C.  
Agents for Scotland Messrs. **WILLIAM GREEN & SONS** and Mr. **JOHN MENZIES**, Edinburgh.—Saturday, September 17, 1910.